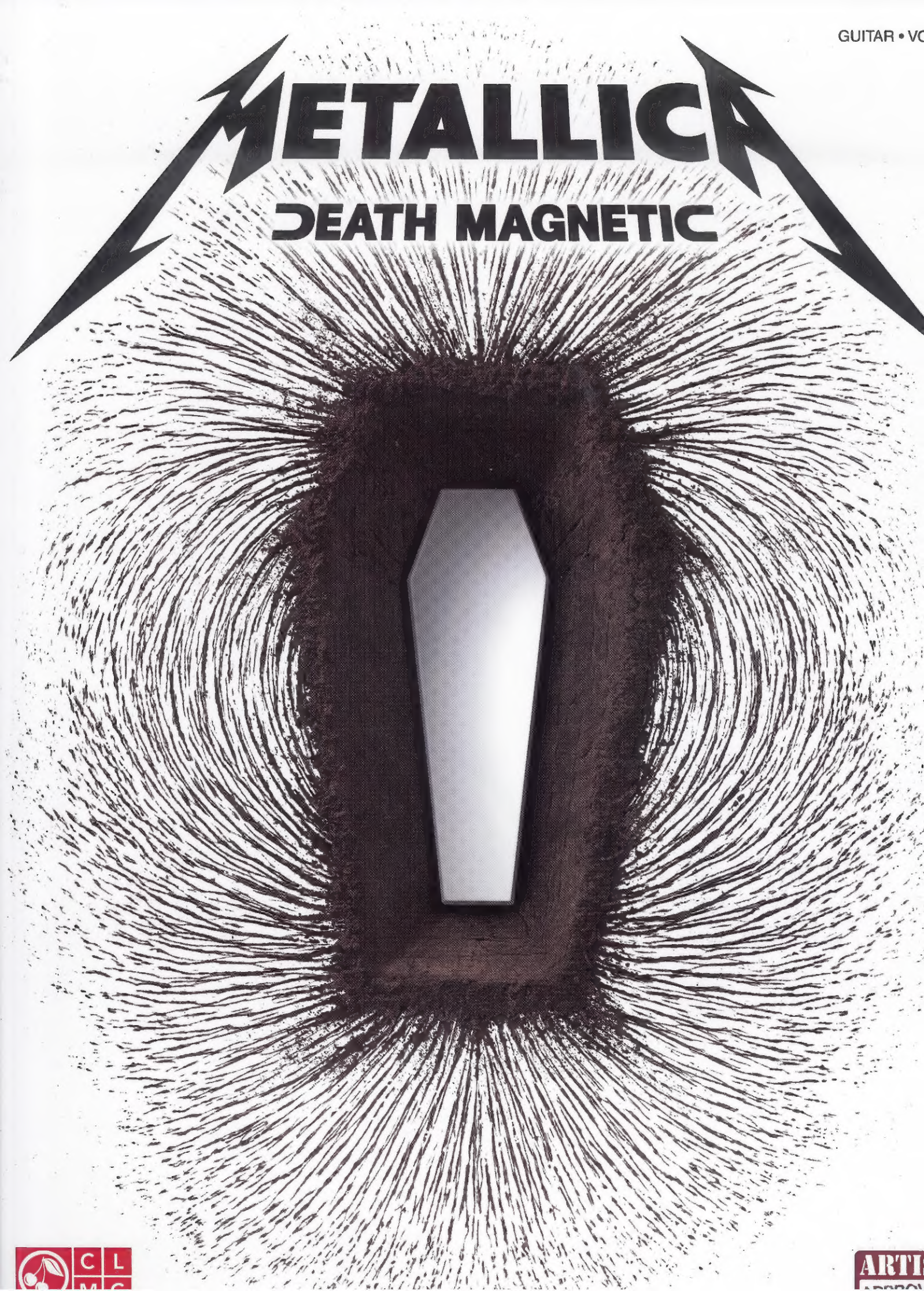


METALLICA

DEATH MAGNETIC





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This book was approved by Metallica

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ISBN 978-1-60378-090-2

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THAT WAS JUST YOUR LIFE

Music by Metallica
Lyrics by James Hetfield

 E5 11	 F5 134	 E5 ^{VII} 134	 Bb5 134	 A5 134	 G5 134	 G5/D 1134
 F5/C 1134	 C5/G 1134	 D5/A 1134	 B5 134	 D5 134	 A5 ^{open} 11	 Bb5/F 1134

Intro

Moderately slow ♩ = 84

Gtr. 1 (clean) E° Bb5/E E° Bb5/E End Riff A

Riff A

mf
let ring throughout

Gtr. 1: w/ Riff A (4 times) E° Bb5/E E° Bb5/E

Gtr. 2 (clean)

mf
w/ chorus

let ring

E° Bb5/E E° Bb5/E End Riff B

Riff B

let ring

Gtr. 2: w/ Riff B E5 F5 E5 F5 End Rhy. Fig. 1

Rhy. Fig. 1

Gtrs. 3 & 4 (dist.) *f* P.M.

Gtr. 5 (dist.) *f*

Gtr. 6 (dist.) *f* *divisi*

Gtrs. 3 & 4: w/ Rhy. Fig. 1
E5

F5

E5

F5

Gtr. 5

Gtr. 6

Gtr. 2

let ring - - - - -

let ring - - - - -

Gtrs. 2, 5 & 6 tacet
E5 N.C.

Bb5

F5

G6

Faster ♩ = 94

E5 N.C.

Gtrs. 3 & 4

Double time ♩ = 188

E5 N.C.

Bb5

F5

E5

Gtr. 4

Gtr. 3

(2nd time, Gtr. 4 cont. in slashes)

P.M. - - - - -

P.M. - - - - -

E5

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

F5

P.M.-----|

P.M.-----|

P.M.-----| (cont. in notation)

0 0 0 5 6 7 6 5 6 | 0 0 0 5 6 7 6 5 6 | 5 3 5 6 5 3 2 1

Gtrs. 3 & 4 N.C. Riff C

End Riff C

P.M.-----|

P.M.-----|

P.M.-----|

0 0 0 5 6 7 6 5 6 | 0 0 0 5 6 7 6 5 6 | 0 0 0 5 6 7 6 5 6 | 5 3 5 6 5 3 2 1

Double-time feel

N.C. Riff D

2nd time, end double-time feel

Bb5 F5

End Riff D

0 5 6 7 | 0 5 6 7 | 0 5 6 7 | (7) |

Verse

Gtrs. 3 & 4: w/ Riff C

N.C.

1. Like a si - ren in my head that al - ways threat - ens to re -

2. Like a wound that keeps my on bleed - ing to re - mind me ,not to

peat. Like a blind man that is strapped in - to the speed - ing driv - er's

think. Like a rag - ing riv - er drown - ing when I on - ly need a

seat. Like a face that learns to speak

drink. Like a poi - son that that I swal - low,

Riff E

Gtrs. 3 & 4

P.M.-----|

P.M.-----|

0 0 0 5 6 7 6 5 6 | 0 0 0 5 6 7 6 5 6

C5/E

F5/E

when all it knew was how to bite. _____
but but I want the WORLD to die. _____

End Riff E

P.M. -----

0 0 0 5 6 7 6 5 6 10 8 0 0 0 3 0 0 0

Gtrs. 3 & 4: w/ Riff C
N.C.

Like a mis - er - y that keeps me fo - cused though I've gone a -
Like a re - lease from a pris - on that I did - n't know I was

stray. Like an end - less night - mare that I must a - wak - en from each
in. Like a fight to live the past I prayed to leave from way back

Gtrs. 3 & 4: w/ Riff E

day. Like con - vic - tion, a prem - o - ni - tion. Not wor - thy of, so I de -
then. Like a gen - 'ral with - out a mis - sion un - til the war will start a -

Double-time feel

Gtrs. 3 & 4: w/ Riff D
N.C.

End double-time feel

Bb5 F5

C5/E F5/E

ny... I de - ny. _____
gain... start a - gain. _____

Pre-Chorus
Half-time feel

E5

N.C.

I blind - my eyes and try and force it all in - to place.

Gtrs.
3 & 4

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. -----

2 2 2 2 0 2 2 2 2 0 2 2 2 2 5 3 5 6 5 3 2 1

Gtrs. 3 & 4; w/ Rhy. Fig. 2 (2 times)

E5

N.C.

I stitch — them up, see not my fall from grace. —

E5

N.C.

End half-time feel

I blind — my eyes; I hide and feel it pass - ing me by.

E5

F5

E5

F5

E5

F5

C5/E

F5/E

I o - pen just in time to say good - bye.

*Gtrs. 3 & 4

P.M. ---- | P.M. P.M. P.M. ---- | P.M. ---- | P.M. ---- | (cont. in slashes)

*Composite arrangement

Chorus

Double-time feel

E5^{VII}

Bb5

A5

G5

F5

E5

Gtrs. 3 & 4

Al - most like — your life. — Al - most like — your end - less fight. —

(Gtr. 3 cont. in notation)

E5^{VII}

Bb5

A5

G5/D

F5/C

C5/G

Gtr. 4

Curse the day — is long. — Re - al - ize — you don't be - long. —

Gtr. 3

(cont. in slashes)

Gtr. 8 (dist.)

End Riff G

Gtrs. 3 & 4

The musical score for 'The Rose Tree' is presented on two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style, featuring eighth and quarter notes. Below the staff, the lyrics 'The Rose Tree' are written in a stylized, decorative font. The second system continues the melody and includes a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style, featuring eighth and quarter notes. Below the bass staff, the lyrics 'The Rose Tree' are written in a stylized, decorative font. The score is a single-page layout with a decorative border.

Gtr. 7: w/ Riff F
Gtr. 8: w/ Riff G
Riff H

Gtr. 5

End Riff H

[illegible]

Gtrs. 3 & 4

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff, featuring eighth and sixteenth notes. Below the staff, there are two lines of lyrics: "P.M. ---" and "P.M. ---". The second system is identical to the first. The bottom of the image shows a series of empty staves, likely for a piano accompaniment.

Gtr. 5 tacet

Gtrs. 3 & 4

P.M. (cont. in slashes)

Guitar Solo
Double-time feel

E5^{VH}

Gtrs. 3 & 4

Gtr. 9 (dist.)

Drum

Lead

f
w/ wah-wah as filter

17 15 16 15 17 15 16 15 17 15 16 15 | 17 15 16 15 17 15 16 15 17 15 16 15

The musical score consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with various ornaments (wavy lines) above it. The bottom staff shows fret numbers for each note: 13, 12, 13, 12, 12, (12), 4, 0, 4, 0, 5, 0, 5, 0, 4, 0, 4, 0, 5, 0, 5, 0.

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part with a treble clef and a key signature of one sharp (F#). The guitar part consists of two measures of music, each with a four-measure phrase. The first measure is marked with a chord diagram for A5, and the second measure is marked with a chord diagram for G5. The bass part is shown below the guitar part, with a bass clef and a key signature of one sharp. The bass part also consists of two measures of music, each with a four-measure phrase. The first measure is marked with a chord diagram for F5, and the second measure is marked with a chord diagram for F5. The fretboard diagram at the bottom shows the fret positions for the guitar and bass parts. The guitar part is shown on a six-string fretboard, and the bass part is shown on a four-string fretboard. The fret positions are indicated by numbers 0 through 5.

End double-time feel

Verse

F5

E5

Gtrs. 3 & 4. w/ Riff C
N.C.

Gtr 9 tacet

3. Like a touch from hell ___ to feel ___ how hot ___

w/ bar -----

4 5 7 5 2 2 (2)

-6

Gtrs. 3 & 4. w/ Riff E

___ that it ___ can get ___ if you ___ get caught. ___ Like a strike from heav -

C5/E

F5/E

- en turns ___ that key ___ and brings you straight ___ down to ___ your knees. _

Gtrs. 3 & 4. w/ Riff C
N.C.

___ Like a touch from hell ___ to feel ___ how hot ___ that it ___ can get ___

Gtrs 3 & 4. w/ Riff E

___ if you ___ get caught. ___ Like a strike from heav - en to ___ re - prieve _

C5/E

F5/E

___ that brings you straight ___ down to ___ your knees. _

Interlude

Gtr. 7. w/ Riff F (2 times)
Gtr 8: w/ Riff G (2 times)
N.C.

Gtrs. 3 & 4

P.M. -

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The melody consists of 16 measures, divided into four groups of four measures each. The notes are as follows:

- Measures 1-4: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter); A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter); C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter); G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Measures 5-8: D4 (half), C4 (half); D4 (half), C4 (half); D4 (half), C4 (half); D4 (half), C4 (half).
- Measures 9-12: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter); A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter); C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter); G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
- Measures 13-16: D4 (half), C4 (half); D4 (half), C4 (half); D4 (half), C4 (half); D4 (half), C4 (half).

 The score includes a key signature of one sharp (F#) and a common time signature of 2/4. The melody is written on a single staff with a treble clef. The notes are G, A, B, C, D, E, F#, and G. The rhythm is a mix of quarter and half notes. The score is divided into four measures per system, with a total of 16 measures.

The second system of the musical score for 'The Little Boat' consists of two staves. The top staff continues the melody from the first system, starting with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, child-friendly style with a wavy line above it. The bottom staff contains the bass line, which is a simple sequence of notes: 0, 5, 6, 7, 0, 5, 6, 7, 0, 5, 6, 7, and ends with an 'X' mark. The text '(cont. in slashes)' is written at the end of the top staff.






Gtr. 11 (dist)

f

Gtr. 10 (dist.)

G5

B5

A5 open

D5

(cont. in notation)

The image shows musical notation for guitar and bass. The guitar part (Gtr 11) is in treble clef with a key signature of one sharp (F#). It features a melodic line with a dotted quarter note, a half note, and a whole note, with a fermata over the final whole note. The bass part is in bass clef and shows a sequence of notes with a fermata over the final note. The notation includes various musical symbols such as clefs, key signatures, notes, rests, and fermatas.

Gr 10

7 9 7 9 5

Gtrs 3 & 4

P.M. P.M.

B5

D5

Measures 1-4 of a musical score. The first system (measures 1-2) features a treble clef with a key signature of one sharp (F#). The melody consists of a dotted quarter note followed by an eighth note, then a half note. The bass line includes a slash, a 9th fret, a 7th fret, and a 9th fret. The second system (measures 3-4) continues the melody with a half note and a dotted quarter note. The bass line includes a slash, a 9th fret, a 7th fret, and a 9th fret. The third system (measures 5-6) features a treble clef with a key signature of one sharp (F#). The melody consists of a dotted quarter note followed by an eighth note, then a half note. The bass line includes a slash, a 9th fret, a 7th fret, and a 9th fret. The fourth system (measures 7-8) continues the melody with a half note and a dotted quarter note. The bass line includes a slash, a 9th fret, a 7th fret, and a 9th fret.

G5

B5

Measures 9-12 of a musical score. The first system (measures 9-10) features a treble clef with a key signature of one sharp (F#). The melody consists of a dotted quarter note followed by an eighth note, then a half note. The bass line includes a slash, a 7th fret, a 7th fret, a 7th fret, a 9th fret, a 7th fret, and a 7th fret. The second system (measures 11-12) continues the melody with a half note and a dotted quarter note. The bass line includes a slash, a 9th fret, a 9th fret, a 9th fret, a 12th fret, a 9th fret, and a 9th fret. The third system (measures 13-14) features a treble clef with a key signature of one sharp (F#). The melody consists of a dotted quarter note followed by an eighth note, then a half note. The bass line includes a slash, a 9th fret, a 9th fret, a 9th fret, a 12th fret, a 9th fret, and a 9th fret. The fourth system (measures 15-16) continues the melody with a half note and a dotted quarter note. The bass line includes a slash, a 9th fret, a 9th fret, a 9th fret, a 12th fret, a 9th fret, and a 9th fret.

A5

D5

End double-time feel

Three staves of musical notation for guitar. The first staff shows a melody with triplets and a wavy line. The second staff shows a similar melody with a different triplet. The third staff shows a bass line with a wavy line and a P.M. marking.

Gtr. 11

The image shows the musical score for guitar 11, measures 10 through 12. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 10 contains a quarter note F#4, a quarter rest, and a quarter note G#4. Measure 11 contains a quarter rest, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 12 contains a quarter rest, a quarter note B4, a quarter note A4, and a quarter note G#4. The fretboard diagram below the staff shows the fingerings for each measure. Measure 10 has a barre at the 10th fret. Measure 11 has a barre at the 7th fret. Measure 12 has a barre at the 9th fret.

Gtr. 10 Riff 13

End Riff 13

3

3

9

7 7 9 7 9

7 7 9 7

Gtr. 8 Riff 12

End Riff 12

Gtr. 7 Riff 11

End Riff 11

divisi

7 7 6 5 7 6 7 7 7 6 5 7 6

Gtrs
3 & 4 **Riff I** **End Riff I**

P.M.

Gtrs. 3 & 4, w/ Riff 1
Gtrs. 7, 8 & 10: w/ Riffs 11, 12 & 13

Gtr. 11

Gtr. 5

Gtrs. 5 & 11 tacet

Gtrs. 3 & 4

N.C.

Chorus

E5^{VII}

Bb5

A5

G5

F5

E5

Gtrs.
3 & 4

(Gtr. 4 cont. in notation)

E5^{VII}

Bb5

A5

G5/D

F5/C

Bb5/F

Gtr. 3

Curse the day is long. _

Re - al - ize _ you don't be - long _

Gtr. 4

(cont. in slashes)

Gtrs. 3 & 4 E5^{VII} Bb5 A5 G5 F5 C5/G (Gtr. 3 cont. in notation)

Dis - con - nect — some - how. — Nev - er stop — the bleed - ing now. —

Gtr 4 E5^{VII} Bb5 A5 G5/D F5/C

Al - most like — your fight. — And there it went, —

Gtr. 3

D5/A (cont. in notation)

al - most like — your life.

Gtrs 3 & 4 P.M. ----- 1 P.M. ----- 1

E5 Gtr. 3

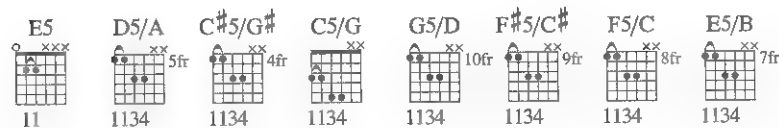
That was just — your life.

Gtr. 4 fdbk. (Gtr. 3 cont. in slashes)

Pitch: F#

THE END OF THE LINE

Music by Metallica
Lyrics by James Hetfield



Intro
Moderately slow $\text{♩} = 104$

Gtr. 1 (dist.) F5 E5 G5 E5

Gtr. 2 (dist.)

w/ phaser

TAB

N.C. F5 E5 G5 E5

P.M. ---

Rhy. Fig. 1

End Rhy. Fig. 1

w/ phaser

TAB

Gtrs 1 & 2 F5 E5 F5 G5 E5 F5 E5 F5 G5 E5

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. ---

TAB

Rhy. Fig. 3

F5 E5 F5 G5 E5 F5 E5 F5 G5 E5 End Rhy. Fig. 3

P.M. ---|

P.M. ---|

P.M. ---|

Bb5 A5 C5 A5 C5 B5 D5 B5

P.M. ---|

E5

N.C. Riff A

1. End Riff A Riff B

2. End Riff B

P.M. ---|

Gtr. 1 N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. A5 Bb5 A5 Bb5 A5 B5
 Rhy. Fig. 4 End Rhy. Fig. 4

P.M. -----| P.M. -----| P.M. --| P.M. -----| P.M. -----| P.M. --|

Double-time feel
 N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. A5 Bb5 A5 Bb5 A5 B5
 Rhy. Fig. 5

P.M. -----| P.M. -----| P.M. --| P.M. -----| P.M. -----| P.M. --|

N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. F5/E G5/E Bb5/E
 Gtrs. 1 & 2 End Rhy. Fig. 5

P.M. -----| P.M. -----| P.M. --| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

Verse
E5

F5 E5

F5



1. Need... More and more... Taint-ed mis-er-y...
2. Choke... As-phyx-i-a... Snuff re-al-i-ty...
3. Time... Choke the clock... Steal an-oth-er day...

Rhy. Fig. 6



P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

E5

F5

E5

F5/E

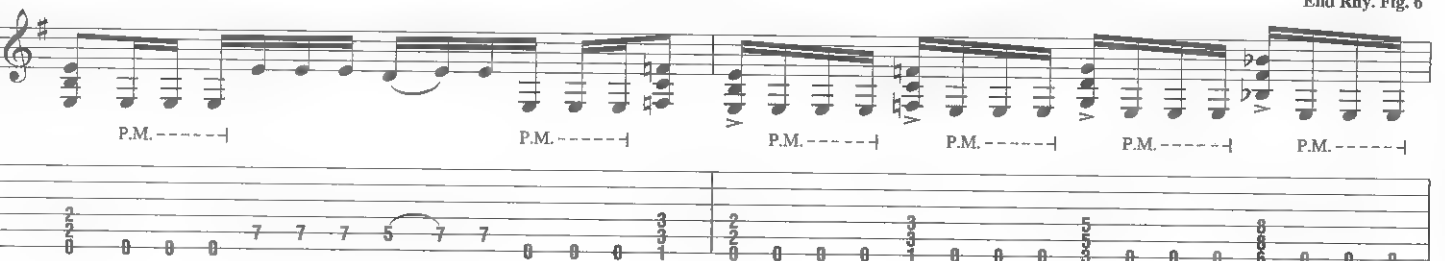
G5/E

Bb5/E



Bleed... Bat-tle scars... Chem-i-cal af-fin-i-ty...
Scorch... Kill the light... In-cin-er-ate ce-leb-ri-ty...
Die... Faith-ful-ly... Nar-cis-sis-tic fade-a-way...

End Rhy. Fig. 6



P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

Gtr 1: w/ Rhy. Fig. 6
E5

F5

E5

F5



Reign... Leg-a-cy... In-no-cence cor-rode...
Reap-er... Butch-er-y... Kar-ma am-pu-tee...
Twist-ed... Jump the rail... Shat-ter the ground be-low...

Gtr. 2



P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

E5 F5 E5 F5/E G5/E Bb5/E

Stain... Rot a - way. Cat - a - ton - ic o - ver - load.
 Blood - line... Re - de - fine. Death con - ta - gious de - i - ty.
 Break - er... Chase the ghost from lat - est high - to all - time low.

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

Gtr. 1: w/ Rhy Fig. 4

E5 A5 Bb5 A5 Bb5 A5 B5 N.C.

Gtrs 1 & 2

1.

P.M. -----|

Double-time feel

Gtr. 1: w/ Rhy Fig. 5

Gtr. 2 E5 A5 Bb5 A5 Bb5 A5 B5 N.C. A5 Bb5 A5 Bb5 A5 B5

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

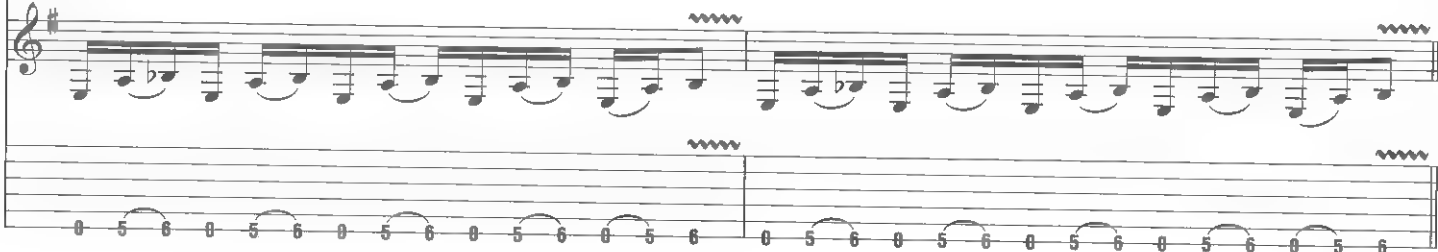
N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. F5/E G5/E Bb5/E

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

2.
N.C.



Gtrs. 1 & 2



Chorus

3rd time, Gtr. 8 tacet
N.C.



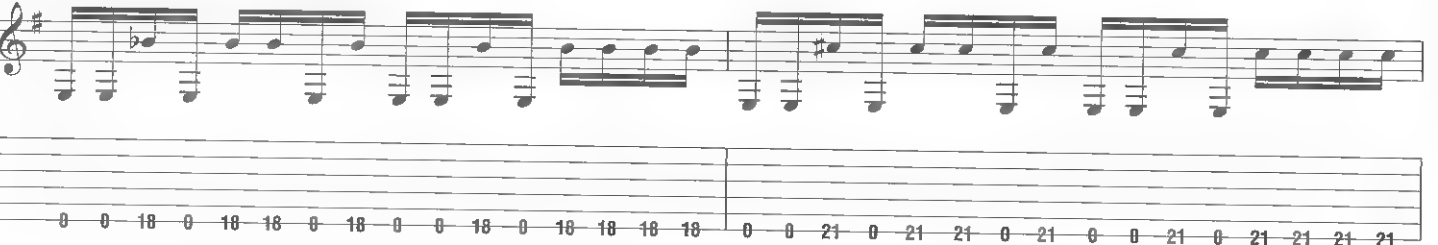
3. The slave be - comes the mas - ter, need more and more. _

Gtrs 1 & 2



Right now and ev - er - af - ter, }

Gtr. 2



Gtr. 1



(cont. in slashes)

Gtr. 1 E5 D5/A C#5/G# C5/G

New con - se - quence ma - chine. _ You burn _ through all _ your gas - o - line.

Gtr. 2

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15

E5 D5/A To Coda 2 C#5/G# Bb5 To Coda 1 F5

(cont. in notation)

A - sy - lum o - ver - time. _ Nev - er mind... _ You've reached the end of the

Gtrs. 1 & 2

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15

Gtrs. 1 & 2: w/ Riff A (1 3/4 times) N.C. D.S. al Coda 1 (take 2nd ending) Gtrs 1 & 2: w/ Riff B

line, _ ah.

5

Coda 1

E5 N.C. E5 N.C. E5 N.C. E5 N.C.

line.

Rhy. Fig. 7 End Rhy. Fig. 7

P.M. P.M. P.M. P.M.

2 2 2 0 3 5 5 2 2 2 0 3 5 5 2 2 2 0 3 5 5 2 2 2 0 3 5 5 2 2 2 0 3 5 5

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (2 times)

E5

N.C.

E5

N.C.

End Riff C

Riff C

Gtr. 3 (dist.)

First system: Treble clef, key of D major (F#). Staff 1 contains a melodic line with sixteenth-note runs, each marked with a '6' (sixteenth notes). The first measure starts with a forte 'f' dynamic. Staff 2 contains a bass line with eighth-note patterns: 5 7 7 7 5 0, 5 7 7 7 5 0, 5 7 7 7 5 0 7, 5 7 7 7 5 0 7, 5 7 7 7 5 0, 5 7 7 7 5 0. The system ends with a double bar line.

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (2 times)

Gtr. 3: w/ Riff C (2 times)

E5

N.C.

E5

N.C.

Gtr. 4 (dist.)

First system: Treble clef, key of D major (F#). Staff 1 contains a melodic line with sixteenth-note runs, each marked with a '6'. The first measure starts with a forte 'f' dynamic. Staff 2 contains a bass line with eighth-note patterns: 5 7 7 7 5 0, 5 7 7 7 5 0, 4 5 5 5 4 0 5, 5 7 7 7 5 0, 5 7 7 7 5 0, 4 5 5 5 4 0 5. The system ends with a double bar line.

Double-time feel

Gtr. 3: w/ Riff C

N.C.

First system: Treble clef, key of D major (F#). Staff 1 contains a melodic line with sixteenth-note runs, each marked with a '6'. Staff 2 contains a bass line with eighth-note patterns: 5 7 7 7 5 0, 5 7 7 7 5 0, 4 5 5 5 4 0 5, 5 7 7 7 5 0, 5 7 7 7 5 0, 4 5 5 5 4 0 5. The system ends with a double bar line.

Gtr 4

First system: Treble clef, key of D major (F#). Staff 1 contains a melodic line with sixteenth-note runs, each marked with a '6'. Staff 2 contains a bass line with eighth-note patterns: 5 7 7 7 5 0, 5 7 7 7 5 0, 4 5 5 5 4 0 5, 5 7 7 7 5 0, 5 7 7 7 5 0, 4 5 5 5 4 0 5. The system ends with a double bar line.

Gtr 3

First system: Treble clef, key of D major (F#). Staff 1 contains a melodic line with sixteenth-note runs, each marked with a '6'. Staff 2 contains a bass line with eighth-note patterns: 5 7 7 7 5 0, 5 7 7 7 5 0, 5 7 7 7 5 0 7, 5 7 7 7 5 0, 5 7 7 7 5 0, 5 7 7 7 5 0 7. The system ends with a double bar line.

Gtrs 3 & 4 tacet

End double-time feel

Gtrs. 1 & 2

First system: Treble clef, key of D major (F#). Staff 1 contains a melodic line with sixteenth-note runs, each marked with a '6'. Staff 2 contains a bass line with eighth-note patterns: 5 7 7 7 5 0, 5 7 7 7 5 0, 5 7 7 7 5 0 7, 5 7 7 7 5 0, 5 7 7 7 5 0, 5 7 7 7 5 0 7. The system ends with a double bar line.

Gtr 5 (dist.)

Gtr 1 tacet

8va

f
w/ wah wah
fdbk(0)
Pitch: G

Gtrs. 1 & 2

Gtr. 6 (dist.)

Gtr 2
divisi

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr 6 tacet

Gtr. 5

F5

E5

F5 G5

E5

F5

E5

F5 G5

E5

loco

Gtrs. 1 & 2 w/ Rhy. Fig. 3 (3 times)

F5

E5

F5 G5

E5

F5

E5

F5 G5

E5

8va

F5

E5

F5

G5

E5

8va

loco

F5

E5

F5

G5

E5

6

6

F5 E5 F5 G5 E5

6 7 3 6

5 7 7 0 6 4 7 5 0 5 7 0 0 2 0 0 3 2 3 4 5 4 4

F5 E5 F5 G5 E5

6 5 4 6 5 7 6 8 7 8 7 9 0 10 9 11 10 12 11 13 12 14

steady gliss

Interlude

Gtr 2: w/ Rhy Fig. 1

N.C.

F5

E5

G5

E5

Gtr 5

8va

w/ microphonic fdbk

23 24 24

Gtr 1

P.M. -1

0 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Gtr 2: w/ Rhy Fig. 1 (2 times)

Gtr 5 tacet

N.C.

F5

E5

G5

E5

N.C.

F5

E5

G5

E5

Gtr 1

P.M. -1

Gtrs 1 & 2

0 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

N.C.
Riff D

End Riff D

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15

Gtr. 2

Staff 1: Musical notation for Guitar 2, featuring a treble clef, key signature of one sharp (F#), and a series of eighth and sixteenth notes. The fret numbers below the staff are: 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 | 0 0 21 0 21 21 0 21 0 0 21 0 21 21.

Gtr 2

Staff 1: Musical notation for Guitar 2, featuring a treble clef, key signature of one sharp (F#), and a series of eighth and sixteenth notes. The fret numbers below the staff are: 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 | 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 | 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18.

P.M.

Gtr 1

Staff 1: Musical notation for Guitar 1, featuring a treble clef, key signature of one sharp (F#), and a series of eighth and sixteenth notes. The fret numbers below the staff are: 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 | 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 | 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15.

P.M.

E5

Gtrs. 3 & 4

Staff 1: Musical notation for Guitars 3 & 4, featuring a treble clef, key signature of one sharp (F#), and a series of eighth and sixteenth notes. The fret numbers below the staff are: 0 0 19 0 19 19 0 19 0 0 19 0 19 19 19 19 | 0 0 21 0 21 21 0 21 0 0 21 0 21 21 21 21.

P.M.

Staff 1: Musical notation for Guitars 3 & 4, featuring a treble clef, key signature of one sharp (F#), and a series of eighth and sixteenth notes. The fret numbers below the staff are: 0 0 19 0 19 19 0 19 0 0 19 0 19 19 19 19 | 0 0 21 0 21 21 0 21 0 0 21 0 21 21 21 21.

Staff 1: Musical notation for Guitars 3 & 4, featuring a treble clef, key signature of one sharp (F#), and a series of eighth and sixteenth notes. The fret numbers below the staff are: 0 0 17 0 17 17 0 17 0 0 17 0 17 17 17 17 | 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18.

P.M.

The image displays a musical score for the song "The Wind" by Gustav Mahler. The score is written for voice, piano, and guitar. The vocal part is in the key of D major and 4/4 time. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into two systems, each with a vocal line, a piano line, and a guitar line. The guitar part includes a "P.M." (Piano) section and a "G.M." (Guitar) section. The score is marked with "P.M." and "G.M." and includes a "cont. in notation" instruction. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into two systems, each with a vocal line, a piano line, and a guitar line. The guitar part includes a "P.M." (Piano) section and a "G.M." (Guitar) section. The score is marked with "P.M." and "G.M." and includes a "cont. in notation" instruction.

[illegible]

*Composite arrangement

Em
Rhy. Fig. 8

Gtr 7 (clean)

mp

G

C#m7b5

Cmaj7

End Rhy. Fig. 8

Gtrs. 1-4

dim.

8va

fdbk.

Pitch B

Gtr. 7 w/ Rhy. Fig. 8
Em

Gtrs. 1-4 tacet
G5/D

C#(b5)

C5

Gtr 8 (clean)

mp
let ring throughout

Gtrs 1 4 8va --- 1
fdbk. --- 1

Pitch E

Bridge
Em

G

C#m7b5

Cmaj7

Em

G

C#m7b5

Cmaj7

Drop the ho - ur - glass — of time, — spill - ing sand — we will not find. —

Gtr. 8 Riff E
w/ slight dist.

End Riff E

Gtr. 7 Rhy. Fig. 9

End Rhy. Fig. 9

Gtr. 7: w/ Rhy. Fig 9 (3 times)
Gtr. 8: w/ Riff E
Em

G

C#m7b5

Cmaj7

Em

G

C#m7b5

Cmaj7

As we gath er here — to - day, — we bid fare - well... — The slave be - comes — the mas -

*Em G/E C#m7b5/E Cmaj7 Em G/E C#m7b5/E Cmaj7/E

ter. The slave be - comes the mas -

Gtr. 8

*Chord symbols reflect overall harmony (next 8 meas.)

Em G/E C#m7b5/E Cmaj7/E Em G/E C#m7b5/E Cmaj7/E

ter. The slave be - comes the mas - ter. Yeah!

D.S.S. al Coda 2

mf

⊕ Coda 2

C#5/G# G5/D F#5/C#

Nev - er mind... Dead ho - ur - glass of time,

F5/C E5/B G5/D F#5/C#

sand we will not ev - er find. We gath - er here to - day.

F5/C

Bb5/F

F5

(cont. in notation)

Say good - bye, — 'cause you've reached the end of the

Gtrs 1 & 2

10 12 12 12 12 12 12

Outro

N.C.

line, — ah.

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0 0 5 6 5 0 7

Bb5/F

F5

The end of the

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0

N.C.

Bb5/F

F5

line, — ah. The end of the

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0

N.C.

Bb5/F

F5

line, _____ ah. The end of the

N.C.

Bb5/F

F5

line, _____ ah. You've reached the end of the

Freely

E5

line _____

Gtr. 3

grad bend

fdbk.

Pitch D

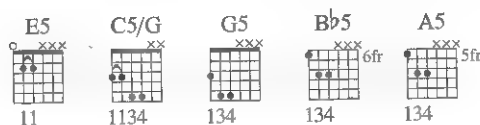
*Gtrs. 1 & 2

Pitch: E

*Composite arrangement

BROKEN, BEAT & SCARRED

Music by Metallica
Lyrics by James Hetfield



Intro
Moderately ♩ = 120

E5
Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 3 (dist.) 7 7

Gtrs 1 & 2 (dist.)

f w/ dist.

P.M.

P.M.

P.M.

TAB

6 7 6 X

2 2 2 2

6 7 6 X

2 2 2 2

6 7 6 X

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

E5

Gtr. 4 (dist.)

f

P.M.

P.M.

P.M.

(2nd time, cont. in slashes)

2 2 2 2

6 7 6 X

2 2 2 2

6 7 6 X

E5

Gtrs. 1-4

P.M.

Gtr. 5 (dist.)

f

0 0 8 7 8 7 5

7 8 7 7

0 0 0 0 8 7 8 5

P.M.

(cont in notation)

Gtr. 6 (dist.)

Gtr. 5
divisi

f

15 14 15 14 12 14 15 14 14

0 0 0 0 0 0 0 0 0

Gtr 6

Gtr 5

G5 N.C. G5

Gtrs 1 & 4

P.M.

A5 Bb5 A5 D7(no3rd) F5

*let ring

*Refers to both gtrs

P.M.

let ring

(Gtrs. 3 & 4 cont. in slashes)

Gtrs. 5 & 6 tacet
E5
Rhy. Fig. 2

Gtrs. 3 & 4

Gtrs. 1 & 2

End Rhy. Fig. 2

P.M.

(cont. in notation)

E5 N.C. F5 E5 N.C. F5

Gtrs 1 & 2

Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs 3 & 4

Gtrs. 3 & 4 tacet
N.C.
Riff A

Gtrs. 1 & 2

1. 2.

1. You

End Riff A Riff B End Riff B

Verse N.C. E5 N.C.

rise. You fall. You're down, then you rise a - gain. }
dawn, the death, the fight to the fi - nal breath. }

Riff C End Riff C

Gtrs. 1 & 2. w/ Riff C (3 times)

E5

N.C.

E5

What don't kill ya — make — ya more strong. { You rise. You fall. You're
The dawn, the death, the

N.C.

E5

N.C.

down, then you rise a - gain. } What don't kill ya — make — ya more strong.
fight to the fi - nal breath. }

Pre-Chorus

E5

Rhy. Fig. 4

C5/G

G5

Bb5

A5

G5
End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Riff C

N.C.

E5

Gtrs
1 & 2

{ Rise, fall, — down, — rise a - gain. } What don't kill ya — make —
{ Dawn, death, — fight, — fi - nal breath. }

Gtrs. 3 & 4

12 12 9 7 12 11 7
X X X X X X X
10 10 7 5 10 9 5

N.C.

Gtrs 1 & 2: w/ Rhy. Fig. 4

E5

C5/G

G5

Bb5

A5

G5

ya more strong. { Rise, fall, — down, — rise a - gain. }
{ Dawn, death, — fight, — fi - nal breath. }

12 12 9 7 10 9 7
X X X X X X X
10 10 7 5 8 7 5

Gtrs. 1 & 2: w/ Riff C

Gtrs 3 & 4 tacet

N.C.

E5

N.C.

What don't kill ya — make — ya more strong. { Through
They

B5/E

C5/E

(Show your scars.)

End Rhy. Fig. 5

P.M.

P.M.

Gtrs 1 & 2 w/ Rhy Fig. 5

G5/E

B5/E

C5/E

Cut - ting your feet — on the hard — earth a - run - nin'.

(Show your scars.)

N.C.

Dsus2

Break - ing your life, — bro - ken, beat, and scarred. —

But

Gtrs. 1 & 2

let ring

P.M. -1

To Coda ⊕

Interlude

Gtrs. 3 & 4 w/ Rhy. Fig. 2

F5

E5

N.C.

E5

N.C.

E5

N.C.

we die hard.

P.M. -1

P.M. -1

P.M. -1

P.M. -1

Gtrs 3 & 4: w/ Rhy. Fig. 3
E5 N.C.

F5

E5 N.C.

F5

P.M. -| P.M. -| P.M. -| P.M. -|

2 2 /8 7 8 7 0 0 3 3 3 0 0 2 2 /8 7 8 7 0 0 3 3 3 0 0

D.S. al Coda

Gtrs 1 & 2: w/ Riff A
N.C.

Gtrs. 1 & 2: w/ Riff B

2. The

Coda

Double time ♩ = 240

N.C.

hard.

Gtr. 2

P.M. -| P.M. -| P.M. -| P.M. -|

0 0 0 6 0 0 0 6 6 6 5 0 0 0 6 0 0 0 6 6 5

Gtr. 1

P.M. -|

0 0 6 5

Gtrs. 1 & 2
N.C.
Riff D

1., 2.

End Riff D

P.M. -| P.M. -| P.M. -| P.M. -|

0 0 0 6 0 0 0 6 6 6 5 0 0 0 6 0 0 0 6 6 5

3., 4.
F5
Rhy. Fill 1

End Rhy. Fill 1

5.
F5

First system of musical notation. The guitar part (top staff) features a riff with palm mutes (P.M.) and a bass line (bottom staff) with octaves. The notation includes a double bar line and a key signature change to F major.

Guitar Solo

Gtrs 1 & 2: w/ Riff D (1 3/4 times)

N.C.

Gtr 7
(dist.)

Second system of musical notation. The guitar part (top staff) features a solo with triplets and a bass line (bottom staff) with octaves. The notation includes a key signature change to F major.

Third system of musical notation. The guitar part (top staff) features a solo with triplets and a bass line (bottom staff) with octaves. The notation includes a key signature change to F major.

Gtrs. 1 & 2: w/ Rhy. Fill 1
F5

Gtrs. 1 & 2: w/ Riff D (1 3/4 times)
N.C.

Fourth system of musical notation. The guitar part (top staff) features a solo with triplets and a bass line (bottom staff) with octaves. The notation includes a key signature change to F major.

Fifth system of musical notation. The guitar part (top staff) features a solo with triplets and a bass line (bottom staff) with octaves. The notation includes a key signature change to F major.

Gtrs. 1 & 2: w/ Rhy Fill 1
F5

Sixth system of musical notation. The guitar part (top staff) features a solo with triplets and a bass line (bottom staff) with octaves. The notation includes a key signature change to F major.

N.C.

Gtr 7

w/ bar

Harm

Pitch, G

Gtrs. 1 & 2

Riff E

End Riff E

Gtrs. 1 & 2: w/ Riff D (1st 3 meas.)
N.C.

Gtr. 7

Gtrs. 1 & 2: w/ Rhy Fill 1
F5

grad. release

w/ bar

slack

Gtr. 7

w/ bar

slack

Gtrs. 1 & 2

Interlude
Gtr. 7 tacet
N.C.

Bb5

A5

N.C.

A5

Ab5

w/ bar

slack

Harm.

P.M.

P.M.

Pitch, B

3 3 3 3 3 3 3 0 0 0 0 7 5 0 0 0 7 5 6 4

N.C.

Gtrs. 1 & 2

Ab5

G5

1., 2., 3.

N.C.

4.

N.C.

P.M.

P.M.

P.M.

0 0 0 6 4 5 0 0 0 0 0 0 0 0 0 0 0 0 4 2 0 4 2 0

*While executing notes as indicated, lightly touch string w/ heel of right hand and slowly move toward headstock, thereby sounding random harmonics.

N.C.

P.M.

P.M.

4 2 0 4 2 0 12 2 2 2 3 2 2 2 3 3 3 2

1.

2.

G5

N.C.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

2 2 2 3 2 2 2 3 3 2 2 2 2 2 2 2 2 2 2 2 0 0

G5

A5

Bb5

A5

F5

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

(cont. in slashes)

0 0 0 0 7 5 0 0 6 6 6 6 6 6 6 6 6 6 0 0

E5

Gtrs.
1 & 2

Gtrs. 3 & 4

Gtrs. 2, 3 & 4 tacet
N.C.

(Gtr. 1 cont. in notation)

Gtr. 1

Chorus
Tempo I

Gtrs. 1 & 2 w/ Rhy. Fig. 5 (1 1/2 times)

G5/E

B5/E

Break - ing your teeth on the hard life a - com - in' (Show your

C5/E

G5/E

scars.) Cut - ting your feet on the hard earth a - run - nin'.

B5/E

C5/E

(Show your scars.)

Gtrs. 1 & 2

Gtrs. 1 & 2 w/ Rhy. Fig. 5 (2 times)

G5/E

B5/E

C5/E

Bleed - ing your soul in a hard luck a - sto - ry (Show your scars.)

G5/E

B5/E

C5/E



Spill - ing your blood_ in the hot_ sun's a - glo - ry.

(Show your scars.)

N.C.



Break - ing your life, _ bro - ken, beat, and scarred. _

Gtrs. 1 & 2



P.M. --|

G5

N.C.

G5

A5

Bb5

A5



(But)



P.M. --|

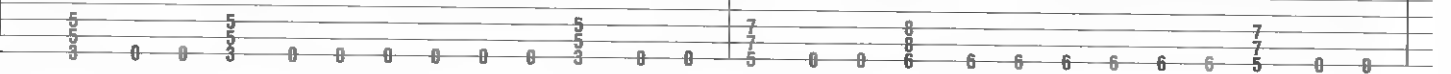
P.M. --|

P.M. --|

P.M. --|

P.M. --|

P.M. --|



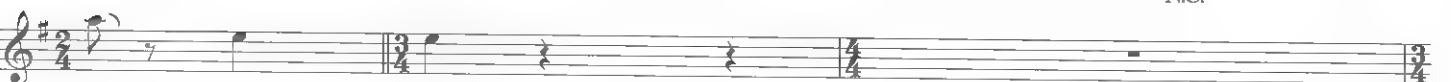
Outro

E5

N.C.

E5

N.C.



we die hard.

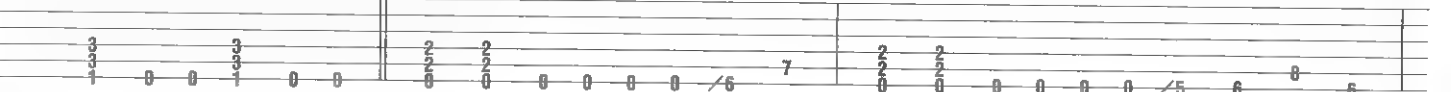


P.M. --|

P.M. --|

P.M. --|

P.M. --|



E5 N.C. E5 N.C. E5 N.C.

We die

P.M. -----| P.M. -----| P.M. -----|

2 2 0 0 0 0 /6 7 2 2 0 0 0 0 /5 6 6 2 2 0 0 0 0 /6 7

E5 N.C. E5 N.C. E5 N.C.

hard. We die hard

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

2 2 0 0 0 0 /5 6 6 2 2 0 0 0 0 /6 7 2 2 0 0 0 0 /5 6 6 2 2 0 0 0 0 /5 6 6 0 0

G5 N.C. G5 A5 Bb5 A5 F5

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

5 5 0 0 5 5 0 0 0 0 0 0 0 0 7 5 0 0 8 6 6 6 6 6 6 6 7 5 0 0 3 1 0 0 3 1 0 0

E5 N.C. E5 N.C. E5 N.C. E5

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

2 2 0 0 0 0 /6 7 2 2 0 0 0 0 /5 6 6 2 2 0 0 0 0 /6 7 2 2 0 0 0 0 /6 7 2 2 0 0 0 0 /6 7

THE DAY THAT NEVER COMES

Music by Metallica
Lyrics by James Hetfield

Intro

Moderately ♩ = 124

Am Riff A Em/G Gmaj7 Am End Riff A

Gtr 1 (clean)

mf
w/ chorus
let ring throughout

Gtr. 1 w/ Riff A (2 times)

Gtr. 2 (dist.) Am Em/G Gmaj7 Am

mf

Gtr 1: w/ Riff A (1 3/4 times)

Am Em/G Gmaj7 Am

Em/G Gmaj7

Gtr. 2 C **Am* G Em C Gtr. 2 tacet

12 14 15 14 15 17 19

Gtr 3 (clean) *mf* let ring Riff B End Riff B

1 0 2 1 1 0 0 2 3 2 3 3

**Chord symbols reflect basic harmony (till Chorus)*

Gtr. 3: w/ Riff B Am G Em C

Half-time feel
Gtrs. 3 & *4: w/ Riff B (2 times)
Am G Em C

**Gtr 4 (clean), played *mf*: Let ring throughout*

Verse
Gtrs 3 & 4: w/ Riff B (3 times)
2nd time, Gtr. 2: w/ Riff D
Am G Em C

1. Born to push you a - round, bet - ter just stay down. _
2. Push you 'cross that line; just stay down this time. _

Am G Em C

You pull a - way, he hits the flesh, you hit the ground. _
Hide in your - self, crawl in your - self; you'll have your time. _

Am G Em C

Mouth so full of lies, tend to black your eyes. _
God, I'll make them pay, take it back one day. _

Riff D
Gtr 2

7 5 7 5 6 3

Am G Em C D

Just keep _ them closed. _ Keep pray - ing, just _ or keep wait - ing, _
 I'll end _ this day. _ I'll splat - ter col - or on this gray. _

Gtrs 3 & 4

Gtr. 5 (dist)

f P.M. -----

5 4 3

Chorus

Gtrs. 3 & 4 tacet
 2nd time, Gtrs. 8 & 9 w/ Riff E (4 times)
 A5

G5 E5 C5

ah. } Wait - ing for the one, _ ah.

Rhy. Fig. 1

Gtrs 5 & *6

P.M. P.M. let ring -----

End Rhy. Fig. 1

*Gtr. 6 (dist.), played *f*:

Riff E

Gtr. 8 (dist.)

f

Gtr. 9 (dist.)
divisi

5 7 5 7 10 5 4 5 4 5 4 5 4 2 4

Gtrs. 5 & 6: w/ Rhy Fig 1 (3 times)

A5

G5

E5

C5

The day that nev - er comes, _____ ah.

A5

G5

E5

C5

When you stand up and feel the warmth, _____ ah.

A5

G5

E5

C5

End half-time feel

But the son shine nev - er comes, _____ no.

To Coda ⊕

N.C.

E

N.C.

No, the son shine nev - er comes. .

Gtrs. 5 & 6

Gtr. 5

Gtrs. 5 & 6

P.M. _____

0 2 4 0 2 3 0 2 3 3 5 6 6 7 3

Interlude

Half-time feel

Gtr. 1: w/ Riff A (2 times)

Gtrs 5 & 6 tacet

Am

Em/G

Gmaj7

Am

Gtr. 2

mf

Riff C

Gtr. 7 (clean)

End Riff C

mf

w/ chorus
let ring throughout

2 1 0 1 2 1 0 1 0 0 0 0 0 0 0 0 0 3 2 3 0 3 2 3 2 1 0 1 2 1 0 1

Gtr. 2

Em/G

Gmaj7

Am

Guitar 2 staff with chords Em/G, Gmaj7, and Am. The staff shows a melodic line with a 1/2 note bend at the end.

⊕ Coda

Interlude

Gtr. 5

E

N.C.

G5

N.C.

A5

N.C.

Gtr. 6
divisi

P.M.

P.M.

P.M.

Interlude section for Gtr. 5 and Gtr. 6. Gtr. 5 has a melodic line with a 1/2 note bend. Gtr. 6 has a divisi line with a 1/2 note bend. The staff shows a melodic line with a 1/2 note bend at the end.

C5 N.C.

B5

N.C.

C5

B5

B5

E5

P.M.

P.M.

Guitar staff with chords C5, N.C., B5, N.C., C5, B5, B5, and E5. The staff shows a melodic line with a 1/2 note bend at the end.

C5

B5

B5

E5

Em

P.M.

P.M.

Guitar staff with chords C5, B5, B5, E5, and Em. The staff shows a melodic line with a 1/2 note bend at the end.

B5 Bb5 N.C.

Riff F

Em

P.M.

P.M.

Guitar staff with chords B5, Bb5, N.C., Riff F, and Em. The staff shows a melodic line with a 1/2 note bend at the end.

B5 Bb5 N.C.

End Riff F

P.M.

P.M.

P.M.

Guitar staff with chords B5, Bb5, N.C., and End Riff F. The staff shows a melodic line with a 1/2 note bend at the end.

Bridge

Gtrs. 5 & 6: w/ Riff F (1 3/4 times)

N.C. Em

B5 Bb5 N.C.



Love is a four - let - ter word, _____ and nev - er spo - ken here. _____

Em



Love is a four - let - ter word _____ here in this pris - on. _____

B5 Bb5 N.C.

F#m



I suf - fer this _____ no long - er. I'll

Gtrs. 5 & 6



P.M.

P.M.

P.M.

A5

B5

G#5

B5

C#5

A5

C#5

D5

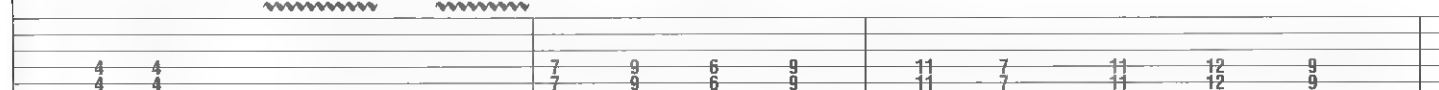
B5



put an end _____ to this, I swear. This, I swear. The son will shine. _____



P M

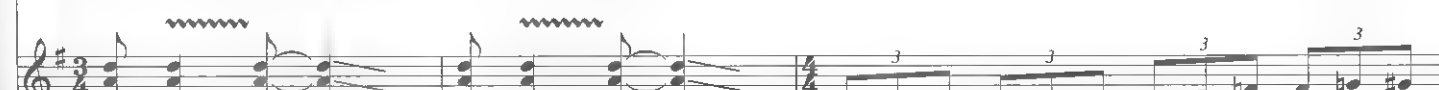


D5

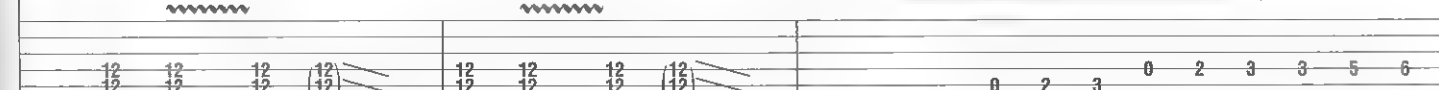
N.C.



This, I swear! This, I swear! _____ This, I



P.M. ---



swear!

P.M.

N.C.
8va

P.H.

Pitch: G#

Interlude

N.C.
loco

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

Gtr. 9 E5 F#5 G5 C5

Fret numbers: 3 3 3 3 2 0 | 2 2 2 2 0 3 | 5 5 5 5 3 0 | 3 0 2 4 2 0 | 3 3 3 3 2 0

Gtr. 8

Fret numbers: 5 5 5 5 3 0 | 3 3 3 3 0 2 | 4 4 4 4 2 0 | 2 0 2 5 2 0 | 5 5 5 5 3 0

Gtrs 5 & 6

Chords: P.M. P.M. P.M. P.M.

Fret numbers: 2 0 0 0 0 0 | 4 4 2 2 2 2 | 5 3 3 3 3 3 | 3 3 3 3 3 3 | 10 10 8 8 8 8

B5 A5 G5 B5 D/F#

Fret numbers: 2 2 2 2 0 3 | 5 5 5 5 3 0 | 2 2 0 2 | 7 7 7 7 5 3 | 5 5 5 5 3 2

Fret numbers: 3 3 3 3 0 2 | 4 4 4 4 2 0 | 3 3 1 3 | 3 3 3 3 2 0 | 2 2 2 2 0 3

Chords: P.M. P.M. P.M. P.M. P.M.

Fret numbers: 9 7 7 7 7 7 | 7 5 5 5 5 5 | 5 3 3 3 3 3 | 2 2 0 0 0 0 | 4 4 2 2 2 2

3 3 3 3 2 0 | 2 0 3 5 3 0 | 15 15 15 15 14 12 | 14 14 14 14 12 10

5 5 5 5 3 0 | 3 0 2 4 2 0 | 7 7 7 7 5 3 | 5 5 5 5 3 2

P.M. -----

3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 2 0 | 2 2 2 2 0 5

12 12 12 12 10 8 | 8 10 8 7 7 8 7 5 | 5 7 5 3 3 5 3 2 | 0 3 0 7 7 3

3 3 3 3 2 0 | 5 7 5 3 3 5 3 1 | 1 3 1 0 8 1 0 2 | 0 5 0 8 8 5

7 7 7 7 5 3 | 3 5 3 2 2 3 2 0 | 0 2 0 3 3 5 3 2 | 0 3 0 7 7 3

Gtrs. 8 & 9 tacet
C5 E5 B5 E5 E5

Gtrs. 5 & 6

Am/E Riff G Esus4 E End Riff G

Gtrs 5 & 6 w/ Riff G (2 times)
Am/E Esus4 E

Gtr 10 (dist)

Gtr. 10 tacet
C5 E5 B5 N.C. Gtr. 6

Gtrs. 5 & 6

Gtr. 5 *dist*

Gtr 5 E5

Gtr 6

Gtrs 5 & 6

Guitar Solo

*B5

Gtr. 10

Gtrs 5 & 6

*Chord symbols reflect implied harmony (till end of Solo).

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a half note A4-B4, and then a quarter note C5. The next measure contains a half note D5-E5, followed by a quarter note F#5. The melody continues with a half note G5-A5, a quarter note B5, and then a quarter note C6. The final measure of the system contains a half note D6-E6, followed by a quarter note F#6. The bass staff is empty.

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with eighth notes. Below the staff, there is a piano (p) marking and a series of dashes indicating fingerings. The second system continues the melody on a single staff, with the same piano marking and fingerings. The lyrics "The Rose Tree" are written below the second system.

The Rose Tree

Riff H

PM

End Riff H

Musical notation for 'End Riff H'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes, grouped in pairs and then in groups of four. The notes are: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E131, F#131, G#131, A131, B131,

12 13 11 12 10 11 8 10 8 9 7 8 6 7 9 7 9 7 9 7 9 9 9

P.M. 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

8 9 8 10 10 10 8 10 8 10 14 12 10 12 14 12 10 12 A#5

P.M. 0 0 0 0 0 0 0 0 0 0 0 0 4 4 2 2 2 2 2 2 P.M.

Riff I
Gtrs 5 & 6

P.M. 2 2 2 2 2 2 2 2

G5

A5

14 12 10 12 14 12 10 12 15 13 12 13 15 13 12 13 15 13 12 13 15 13 12 13 17 15 13 15 17 15 13 15

P.M. 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

F#5 8va 1. 2. 17 15 13 15 17 15 13 15 19 17 15 17 17 15 17 19 17 15 17 17 15 19 17 15 17 17 15

P.M. 0 0 0 0 0 0 0 0 2

Gtrs. 5 & 6 w/ Riff H (2 times)

E5

8va 1 loco 24 22 19 23 21 18 22 20 17 21 19 16 20 18 15 19 17 14 18 16 13 17 15 12 16 14 11 15 13 10 14 12 9 7 10

8va 7 10 7 9 7 (7) 9 7 9 (10) 14 12 12 15 (15) 16 15 17 15 17

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody in treble clef and a piano accompaniment in bass clef. The vocal line begins with a melodic phrase marked '8va' and a fermata, followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords. The second system continues the vocal melody, which includes a fermata and a final note marked '(22)'. The piano accompaniment continues with a similar eighth-note pattern and chords. The key signature is one sharp (F#), and the time signature is 4/4.

Esus4 E Gtrs. 5 & 6: w/ Riff G (2 times)
Am/E

Esus4 E

3 3 3 3 3 3 3 3 3 3

0 5 8 0 5 8 0 5 8 0 5 8 0 5 7 0 5 7 0 5 7 0 5 7 0 4 7 0 4 7 0

Outro
Gtr 10 tacet
C5
Gtrs. 5 & 6

1. 2.

E5 B5 E5 N.C.

P.M.

3. N.C. C5 B5 F5/C E5/B G5 F#5 1. E5

P.M. P.M.

3 2 0 0 3 2 0 0 10 10 8 8 7 6 5 4 3 2 1 0

2. E5 D5/A F#5 D5/A Db5/Ab C5/G D5/A Db5/Ab C5/G

P.M.

C5

B5

F5/C

E5/B

G5

F#5

E5

First system of musical notation. The top staff shows chords: C5, B5, F5/C, E5/B, G5, F#5, and E5. The bottom staff shows corresponding guitar fretboard diagrams with fingerings: 10, 10, 10, 10, 10, 4, 2.

Slightly slower

Am/E

Second system of musical notation. The top staff is labeled "Gtr 10" and shows a sequence of eighth notes with triplets. The bottom staff shows guitar fretboard diagrams with fingerings: 0, 5, 8, 0, 5, 8, 0, 5, 8, 0, 5, 8, 0, 5, 8, 0, 5, 8, 0, 5, 8, 0, 5, 8.

Gtrs. 5 & 6

Third system of musical notation. The top staff shows a sequence of eighth notes with triplets. The bottom staff shows guitar fretboard diagrams with fingerings: 0, 5, 8, 0, 5, 8, 0, 5, 8, 0, 5, 8, 0, 5, 8, 0, 5, 8, 0, 5, 8, 0, 5, 8.

Esus4

A tempo
F5/C

E5/B

Fourth system of musical notation. The top staff shows a sequence of eighth notes with triplets. The bottom staff shows guitar fretboard diagrams with fingerings: 0, 5, 7, 0, 5, 7, 0, 5, 7, 0, 5, 7, 0, 5, 7, 0, 5, 7, 0, 5, 7, 0, 5, 7. The final part of the system shows a sequence of chords: 10, 10, 10, 10, 10, 9, 9.

ALL NIGHTMARE LONG

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 124

2nd time, *Gtr 2: w/ random fdbk

N.C.

Riff A

Gtr. 1 (clean)



Music by Metallica
Lyrics by James Hetfield

Gtr. 1: w/ Riff A (2 1/2 times)

D5 Ab5 G5 D5 N.C. D5 Ab5 G5 D5 N.C.

Gtrs. 2 & 3 (dist.)

D5 Ab5 G5 D5 N.C. D5 Ab5 G5 D5 N.C.

D5 N.C. Ab5 G5 D5 N.C. Ab5 G5 N.C.

Faster ♩ = 184

N.C.

Gtr. 3

P.M. -----

*Harm. -----

Gtr. 2

P.M. -----

*Harm. -----

*While picking in sixteenth-note rhythm, sound random harmonics by lightly touching string and sliding as indicated

NC
Gtrs. 2 & 3

P.M. -----

NC. Eb5 NC. Eb5 NC.

P.M. -----

Play 4 times

Double-time feel 1., 2., 3. 4. **End double-time feel**

NC. Eb5 NC. Eb5 NC. Eb5

P.M. -----

F5 G5 F5 G5 NC. F5 NC. F5 NC.

P.M. -----

C#5 D5 N.C.

[illegible]

Gr. 2 N.C.

9 9 9 9 9 9 8 8 8 8 8 8 7 7 7 7 5 5 5 5 5 5 2 2 2 2 2 2 3 3 3 3

Gtr 3 Riff B

The musical notation for Gtr 3 Riff B consists of two staves. The top staff contains a treble clef with a sharp sign (#) indicating the key signature. Below the staff, there are two groups of notes, each consisting of four eighth notes beamed together. The first group is followed by a dashed line labeled "P M". The second group is also followed by a dashed line. The bottom staff is empty.

P M

Gtrs 2 & 3

P M

Gtrs 2 & 3. w/ Riff B

Luck. Runs. Out.

Verse
N.C.

1. Crawl from the wreck - age not one more time.
 2. The light that is not light is here

Gtr 3

Gtr. 2

Hor - rif ic mem - 'ry with twists the mind.
 to flush you out 'ry with your own fear.

Dark, rut - ted, cold and hard to turn.
 You hide, you hide but will be found.

Path of de - struc - tion, feel it burn.
 Re - lease your grip with out a sound.

(cont. in slashes)

(cont. in slashes)

Pre-Chorus

B5 E5 F5 B5 E5 F5 B5 E5 F5

Gtrs 2 & 3

Still life... in - car - na - tion.
 Still life... im - mo - la - tion.

B5 B5 F5 E5 D5 E5 D5

P M

(cont. in notation)

in - fa - my. Hal - lu - ci - na - tion. Her - e - sy.

A5

Bb5

C#5

D5

F5

Still you run. — What's to come, — what's to be? —

Gtrs 2 & 3

P.M. -----

Interlude

Gtrs. 2 & 3: w/ Rhy Fig. 1

N.C.

F5

N.C.

F5

N.C.

F5

N.C.

Ah.

D5

C5

F5

A5

Bb5

C#5

D5

F5

'Cause we...

Chorus

N.C.

Hunt you down — with-out mer - cy. Hunt you down — all night - mare — long. —

C5 G/B A5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 2 & 3

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)

N.C.

Feel us breathe — up - on your — face. Feel us shift, — ev - 'ry move — we trace. —

C5 G/B A5

N.C.

Hunt you down — with-out mer - cy. Hunt you down — all night - mare — long. — Yeah. —

C5 G/B A5

N.C.

C5

G/B

A5

Luck.

Runs.

Out. You crawl back in, but your

To Coda 1

1., 2., 3.

To Coda 2

Interlude

A little faster

Double-time feel

N.C.

Eb5

N.C.

Eb5

N.C.

Ebsus2

luck runs out, ah.

Gtrs 2 & 3

P.M.

P.M.

P.M.

4.

End double-time feel

One, two...

N.C.

Tempo II

Eb5

F5

G5

F5

G5

N.C.

F5

N.C.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

F5

N.C.

F5

N.C.

D5

C5

F5

P.M.

P.M.

A5

Bb5

C#5

D5

F5

D.S. al Coda 1

P.M.

♩ Coda 1
N.C.

D5

Uh. _____

P.M.-----

7 7 7 7 3 3 3 3 5 5 5 5 1 1 1 1

A little faster

1., 2., 3.

4

N.C. A5 N.C. N.C. F5 E5 Eb5

Gtr. 4 (dist.)

Riff C

End Riff C

f
w/ wah-wah as filter

7 5 8 7 5 7 8 7 5 8 7 6 5 (8) 7 5 8 7 6 5

Gtrs 2 & 3 Rhy. Fig. 3

End Rhy. Fig. 3

P.M.----- 4

P.M.-----

0 0 0 0 0 7 7 7 7 3 3 3 3 5 5 5 5 1 1 1 1

Gtr 4 w/ Riff C (4 times)
N.C.

A5

F5

E5 Eb5

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (4 times)

N.C. A5

Play 4 times

End Rhy. Fig. 4

Gtr. 4

wah-wah off

P.M.----- 4

P.M.----- 4

P.M.----- 4

0 0 0 0 0 7 7 7 7 3 3 3 3 5 5 5 5 1 1 1 1

F5

E5 Eb5

N.C.

A5

F5

E5 Eb5

N.C.

A5

12 0 12 0 12 0 12 0 12 0 12 11 10 9 8 7 0 5 7 5 7 5 7 (7) 5 7 5 5

F5 E5 Eb5 N.C. A5 F5 E5 Eb5

E5 B5 Bb5 F5

Gr. 4

Gtrs. 2 & 3

E5 B5 Bb5 F5 E5 Eb5 D5

P.M. P.M. P.M.

E5 B5 Bb5 F5

P.M. P.M.

E5 B5 N.C.

P.M. P.M.

Gtrs. 2 & 3 w/ Rhy. Fig. 3 (3 times)
N.C. A5 N.C.

Gtr 4

A5 N.C.

*Using a guttar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack

Gtrs 2 & 3

Gtrs. Gtr. 4 tacet
Dm

Csus4/E C/E

72

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked "Moderato". The score is divided into two systems, each containing two measures. The melody is a simple, repetitive tune. Below the staff, there are two rows of fingerings: the first row contains the letters "P M" and the second row contains the numbers "2 2".

[illegible][illegible]

F5

3 2 0 2 3 2 0 2 3 2 0 3 3 2 0 3 3 2 0 3 3 2 0 3 3 2 0 3 0

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a whole note G4. Below the staff is the instruction 'P.M.' followed by a dashed line and a bar line. The lower staff is a bass clef with a key signature of one sharp (F#). It contains a bass line of eighth notes: E3, D3, C3, B2, A2, G2, F2, followed by a whole note G2. Below the staff are the numbers 2, 2, 2, 2, 2, 2, 2, 2, followed by a double bar line.

C5

Musical score for C5 exercise. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#). The bottom staff shows a bass line with fingerings (5, 3, 5, 0, 5, 3, 5, 0, 5, 3, 5, 0, 5, 3, 5, 0). The middle staff shows a bass line with fingerings (3, 3, 3, 3) and a label "P.M." with a dashed line. The bottom staff shows a bass line with fingerings (3, 3, 3, 3) and a label "P.M." with a dashed line.

G5

F#5 F5

Musical score for G5 exercise. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#). The bottom staff shows a bass line with fingerings (5, 3, 5, 0, 5, 3, 5, 0, 5, 3, 5, 0, 5, 3, 5, 0, 5, 3, 2). The middle staff shows a bass line with fingerings (5, 5, 5, 5) and a label "P.M." with a dashed line. The bottom staff shows a bass line with fingerings (5, 5, 5, 5) and a label "P.M." with a dashed line.

E5

Musical score for E5 exercise. The top staff shows a melodic line in treble clef with a key signature of one sharp (F#). The bottom staff shows a bass line with fingerings (3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2). The middle staff shows a bass line with fingerings (2, 2, 2, 2) and a label "P.M." with a dashed line. The bottom staff shows a bass line with fingerings (2, 2, 2, 2) and a label "P.M." with a dashed line.

F5

Musical score for F5 section. The first system consists of a treble staff with eighth-note triplets and a bass staff with fret numbers 3, 2, 0, 3. The second system features a treble staff with chords marked "P.M." and a bass staff with fret numbers 3, 3, 3, 3.

C5

Musical score for C5 section. The first system consists of a treble staff with eighth-note triplets and a bass staff with fret numbers 5, 3, 0, 5. The second system features a treble staff with chords marked "P.M." and a bass staff with fret numbers 3, 3, 3, 3.

End double-time feel

F#5 F5

G5

Musical score for G5 section. The first system consists of a treble staff with eighth-note triplets and a bass staff with fret numbers 5, 3, 0, 5. The second system features a treble staff with chords marked "P.M." and a bass staff with fret numbers 5, 5, 5, 5. The final measure of the first system includes a double bar line and the numbers 12 and 14.

N.C. B \flat sus2 Asus2 A \flat sus2 Gsus2 A \flat sus2 Asus2 N.C.

P.M. -----

10 9 8 7 8 9 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

N.C. B \flat sus2 Asus2

P.M. -----

0 10 9 8 7 0 0 0 0 0 0 0 0 0 0 0 0

A \flat sus2 Gsus2 A \flat sus2 Asus2 Gsus2 G \flat sus2 Fsus2 E \sharp sus2 Fsus2

P.M. -----

0 0

N.C.

P.M. -----

0 0

N.C. Rhy. Fig. 5 F5 E5 E \flat 5 End Rhy. Fig. 5

P.M. -----

0 3 2 1 2 1 1

Bridge

Gtrs. 2 & 3: w/ Rhy Fig 5 (3 times)

N.C.

F5 E5 Eb5

N.C.

Then you crawl back in, in - to

F5 E5 Eb5

N.C.

F5 E5 Eb5

your ob - ses - sion. Nev - er to re - turn.

*D.S.S. al Coda 2
(Tempo II)*

N.C.

F5 E5

N.C.

This is your con - fes - sion.

Gtrs. 2 & 3

PM

Coda 2

A little faster
Double-time feel

N.C.

Eb5

N.C.

Eb5

N.C.

P.M. P.M. P.M.

End double-time feel

Outro

Gtr. 4. w/ Riff A (2 times)
D5

G5 Eb5

Your luck runs out.

Rhy. Fig. 6

End Rhy. Fig. 6

PM PM PM PM

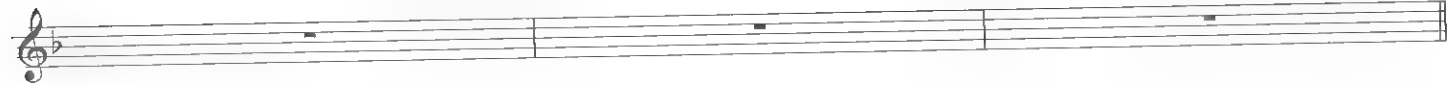
Gtrs. 2 & 3: w/ Rhy. Fig. 6 (3 times)
D5

G5 Eb5 D5



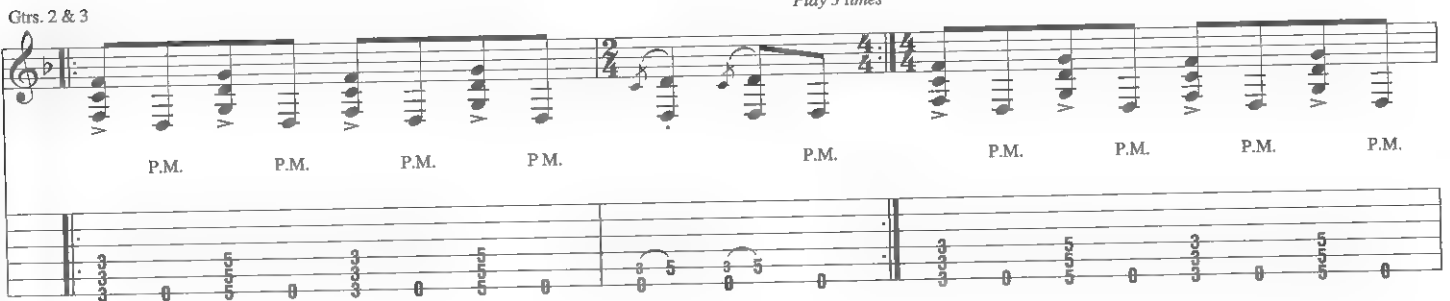
G5 Eb5 D5

G5 Eb5



F5 G5 F5 G5 N.C. F5 G5 F5 G5

Play 3 times



N.C.

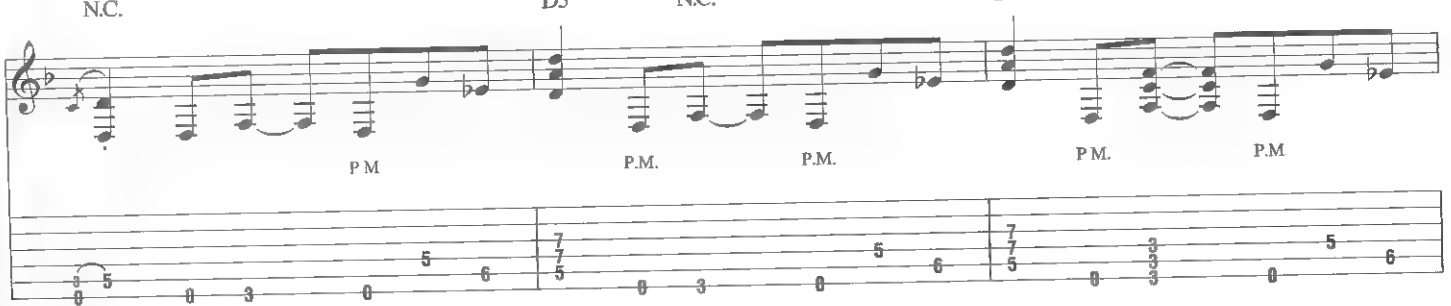
D5

N.C.

D5

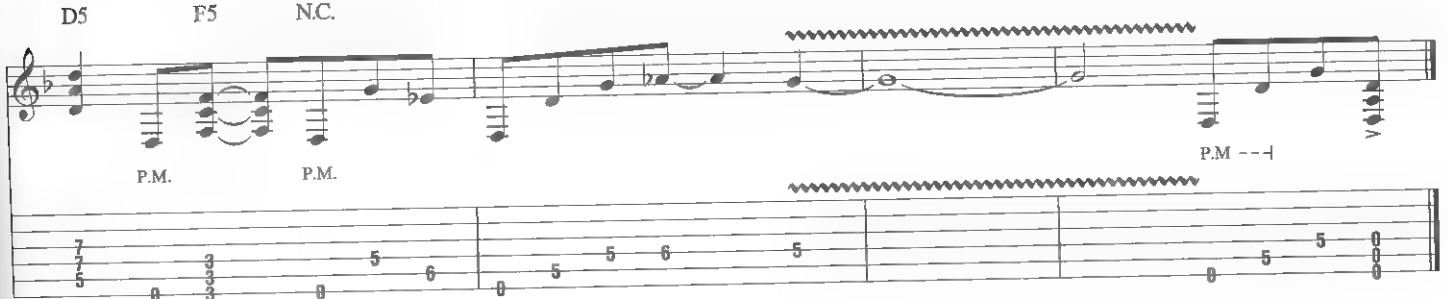
F5

N.C.



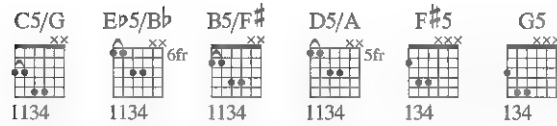
D5 F5 N.C.

D5



CYANIDE

Music by Metallica
Lyrics by James Hetfield



Intro
Moderately ♩ = 112
N.C.

E7b5

Play 3 times
End Rhy. Fig. 1

Gtr. 1 (dist.)

Rhy. Fig. 1

Gtr. 2 (dist.)

Rhy. Fig. 1A

End Rhy. Fig. 1A

*Wah-wah indication: + = closed (toe down), ○ = open (toe up)

N.C.

End Rhy. Fig. 2
(Bass & Drums)

Rhy. Fig. 2A

End Rhy. Fig. 2A

E5 E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5 End Rhy. Fig. 3

Gtrs 1 & 2

P.M. P.M.

E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

P.M. P.M. P.M.

N.C. Riff A End Riff A

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

E5 E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

1. Sleep and dream of this: _____ Death an - gel's kiss _____
 2. Wait, wait pa - tient - ly. _____ Your death - black wings _____

E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

_____ brings fi - nal bliss. _____ Com - plete - ly. }
 _____ un - fold - ing sleep. _____ Spread - ing o'er me. }

Pre-Chorus

C5/G Rhy. Fig. 4

Gtrs 1 & 2

Emp - ty, they _____ say. Death, won't you

B5/F# D5/A

let me stay? _____

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Riff A N.C.

Gtr. 1: w/ Rhy. Fig 4 (1st 3 meas.)

Gtr. 2: w/ Rhy. Fig. 4

C5/G

E♭5/B♭

Emp - ty, they _____ say. Death, hear me

B5/F#

D5/A

N.C.

call your name...

Gtr. 1

Gtrs. 1 & 2

Gr. 1

Gr. 1 & 2

12 12 11 11 11

10 10 9 9 9

0 0 7 5 0 0 7 5 0 0 7 5

E7b5

N.C.

Gtr. 2

Gr. 2

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

Gtr. 1

[illegible]

Gtrs 1 & 2

musical score for "Gus 1 & 2". The score is written for guitar in 4/4 time, featuring a key signature of one sharp (F#). The melody is played on the first string, starting with a natural (V) and a palm mute (PM) instruction. The rhythm consists of eighth notes, with a final measure containing a sharp sign (#) and a natural (V). The score is divided into two systems, each with a repeat sign at the end.

side. I've al - read - y died. You're just the fu - ner - al I've been wait - ing for.

P.M. -----] P.M. -----] P.M. -----]

0 0 0 0 1 2 1 2 1 3 0 0 0 0 1 2 4 4 1/2 (4) 2 1 3 0 0 0 0 0 0 0 0 0

Cy - a - nide. Liv - ing dead in - side. Break this emp - ty shell for ev - er more.

83

E5 F5 E5 G5/D E5 N.C.

*Gtrs 1 & 2

**w/ DigiTech Whammy Pedal
P.M

*For next 2 meas. only, Gtrs 1 & 2 are detuned gtrs. (down one whole step; low to high: D-G-C-F-A-D) arr. for standard-tuned gtrs
If detuning, play tab as indicated, but on lowest two strings.

**Set for an octave lower

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

Rhy. Fig. 5B

Gtr 3 (dist.)

Gtr. 1 Rhy. Fig. 5

Gtr. 2 Rhy. Fig. 5A

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

End Rhy. Fig. 5B

End Rhy. Fig. 5

End Rhy. Fig. 5A

Bridge

Gtrs. 1 & 3 tacet
2nd time, Gtrs. 6 & 7: w/ Riff C

Gtr 2 tacet

2nd time, Gtr. 4: w/ Rhy. Fill 1

F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5

Say, is ___ that rain ___ or are ___ they tears ___ that's stained _ your con - crete face ___ for ___ years? _
An air ___ of fresh - ly bro - ken ground. _ A con - crete an - gel lit ___ right - down _

Gtr. 2

(4)

Riff B

Gtr 4 (slight dist.)

mf

2 4 0 5 2 4 0 5 2 4 0 5 2 4 0 5

End Riff B

Riff B1

Gtr. 5 (clean)

mf
let ring throughout

2 4 4 0 4 5 4 4 2 4 4 0 4 5 4 4 2 4 4 0 4 5 4 4 2 4 4 0 4 5 4 4

End Riff B1

Gtrs. 4 & 5. w/ Riffs B & B1

F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5

1

___ The cry - ing, weep - ing, shed - ding strife. ___ Year af - ter year, ___ life af - ter life. _
___ up - on the grave ___ which swal - lows fast. ___ It's peace at last. _

Gtrs 1, 2 & 3: w/ Rhy. Figs. 5, 5A & 5B

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

1

Riff C

Gtr 6

Gtr 7
divisi

1

Rhy. Fill 1

Gtr 4

2 4 0 5 7 5

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

Gtr. 6 (dist.) *f*

Gtr. 7 (dist.) *f*
divisi *w/ octaver

9 10 9 10 9 7 9 10 9 10 9 7 9 10 9 10 9 7 9 10 9 10 9 7

*Both gtrs.; set for an octave lower.

2.

F#5 F#5/E G5 **Guitar Solo** F#5 G5 F#5 D5/A C#5/G#

Oh, peace at last!

Gtr. 8 (dist.)

**Gtrs. 1 & 2

P.M. -1 P.M. -1 P.M. -1

**Composite arrangement

F#5 G5 F#5 D5/A C#5/G# F#5 G5

Rhy. Fig. 6

P.M. -1 P.M. -1 P.M. -1 P.M. -1

F#5 D5/A C#5/G# F#5 G5 F#5 D5/A C#5/G#

End Rhy. Fig. 6

Gtrs. 1 & 2, w/ Rhy. Fig. 6 (1 1/2 times)

F#5 G5 F#5 D5/A C#5/G#

Gtr. 8

F#5 G5 F#5 D5/A C#5/G#

F#5 G5 F#5 D5/A C#5/G#

[illegible][illegible]

F#5 G5 F#5 A5/E F#5 N.C.

14 17 17 17 14 17 17 14 17 14 17 14 17 14 17 14

Gtrs. 1 & 2: w/ Rhy Fig. 7 (3 times)

F#5 G5 F#5 A5/E F#5 N.C.

Gr. 8

17 14 17 14 17 14 17 14 17 14 16 14 17 16 17 16 17 16 14 16

[illegible]

Gtr 8

F#5 G5 F#5 A5/E F#5 N.C. F#5 G5 F#5 A5/E F#5

11 11 14 13 11 11 6 4 6 14 13 11 11 7 5 7 14 13 11 11

X X X X X X X X X X X X X X X X X X X X

9 9 12 11 9 9 4 9 5 12 11 9 9 5 12 11 9 9

Gtrs. 1 & 2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

N.C.

F#5

N.C.

w/ wah-wah as filter

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole note chord of F#m (F#, C#, G) labeled "N.C.". This is followed by a melodic phrase starting on A4, moving up stepwise to D5, then down through C5, B4, A4, and G4. The next measure contains a half note F#5, also labeled "F#5". This is followed by three measures of eighth-note triplets, each starting on E4 and ascending to G4, labeled "N.C.". The bottom staff shows the fretboard positions corresponding to the notes above. The first measure has chords (11/9) and (8/6), both marked with an 'X'. Subsequent measures show single fret numbers or pairs of fret numbers connected by a diagonal line, indicating a sweep or slide technique. The sequence of fret numbers is: 8, 14, 13, 11, 0, 0, 5, 5, 3, 0, 6, 4, 6, 4, 0, 7, 5, 7, 5, 0.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in a simple, folk-like style. The second system is a bass staff containing a sequence of numbers: (4/2), 2, 2, 3, 3, 2, 0, 0, 6, 6, 0, and 4/2. These numbers likely represent fret positions for a guitar or similar fretted instrument.

Wah Wah

3 3 3

wah wah off

8 6 8 6 8 9 7 9 7 8 10 8 10 8 8 0 / 8 8 9 9 10 10 9 9 10 10 9 9 10 10 9 9 10 10 9 9

The second system of the musical score for 'The Little Boat' consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-

C5/G

Gtrs
1 & 2

Gtr 8

Eb5/Bb

B5/F#

D5/A

N.C.

Gtr. 8

Gtr. 2

Gtr 1

Gtr 9 (dist)

Gtr. 8 tacet

Gtr 9 tacet

8va

Gtr 2

Gtr 1

Gtr 9

Gtrs 1 & 2 *loco*

E5 E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4

P.M. P.M.

2.

G5 E5 D5 E5 N.C.

Mm, uh.

P.M. P.M.

(cont. in slashes)

Coda

Gtrs. 1 & 2: w/ Rhy Figs 1 & 1A (3 times)

E7b5

To win this war. For ev - er

Gtrs. 1 & 2: w/ Rhy Figs. 2 & 2A

N.C.

more. You're just the fu - ner - al I've been wait - ing for.

THE UNFORGIVEN III

Music by Metallica
Lyrics by James Hetfield

Intro
Moderately ♩ = 124

(Piano & strings) 54 sec.

Riff A
Gtr. 1 (clean)

mp
let ring throughout

Play 4 times
End Riff A

*Chord symbols reflect basic harmony.

Half-time feel
Em

Riff B1
Gtr. 2 (clean)

mp
let ring throughout

C Em/B B

End Riff B1

Riff B
Gtr. 1

End Riff B

Gtr. 1 w/ Riff B
Em
Riff C

C Em/B B

End Riff C

Gtr. 2 Em
Riff D1

End Riff D1

Gtr. 1 Riff D

End Riff D

Verse

Gtrs. 1 & 2 tacet
N.C.

D5

1. How could he know this new dawn's light would change his life;
2. These days drift on in side a fog; it's thick and suf-

Riff E

Gtrs. 3 & 4 (dist.)

B5

N.C.

for - ev - er? Set sail to sea, but pulled off course -
fo - cat - ing. His sink - ing life, out - side its hell.

End Riff E Riff F

P.M.

P.M.

E5 C5 D5/A G5 N.C.

He _____ would just _____ sail on. _____
 They've _____ all gone _____ a _____ way. _____

(9) 9 10 7 9 9

P.M. P.M. P.M. P.M. P.M. P.M.

(7) 8 6 7 5 6 2 0 0 0 0 7 7 0 0 0 0 5/7

Gtr. 5 tacet Gtr. 1: w/ Riff A Em

He'll _____ just _____ sail _____ on. _____
 They've _____ gone _____ a _____ way. _____

(9)

End Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M.

(7) 8 6 7 5 6 4 5 3 4 2 3 1 2 0

Chorus

Half-time feel

Gtr. 1: w/ Riff B (4 times)
 Gtr. 2: w/ Riff B1 (3 times)
 3rd time, Gtrs. 3 & 4 tacet
 Em

Gtrs. 3 & 4 tacet

C Em/B B

How can I _____ be lost _____ if I've got no _____ where to go?

Gtrs 3 & 4

(0)

Em C Em/B B

The musical notation for the second staff shows the melody continuing from the first staff. It begins with a whole rest under the chord Em, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5 tied to the next measure. The next measure has a whole rest under the chord C, followed by a half note D5, a quarter note E5, and a half note F#5 tied to the next measure. The following measure has a whole rest under the chord Em/B, followed by a half note G5, a quarter note A5, and a half note B5 tied to the next measure. The final measure has a whole rest under the chord B, followed by a half note C6, a quarter note B5, and a half note A5.

— Search for seas — of gold. — How come it's got — so cold?


Em C Em/B B

How can I be lost? In re-mem-brance I re-live.

Gr. 2 w/ Riff C
Em


— And how can I — blame you — when it's

Detailed description: This block shows the musical notation for the second guitar part. It begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked 'Gr. 2' (Grazioso, 2nd movement). The notation includes a 'w/ Riff C' instruction and an 'Em' chord. The melody consists of eighth and quarter notes, with a half note 'C' at the end. The lyrics 'And how can I — blame you — when it's' are written below the staff, with dashes indicating where the melody continues.

To Coda 

End half-time feel

Em/B B Gtrs. 1 & 2 w/ Riffs D & D1
Em



me I can't for - give?

Interlude
N.C.
Gtr. 1 **Riff H**

End Riff H

Gtr. 1: w/ Riff H


Riff I

Gtr. 6 (dist)

End Riff I

*Vol. swells

Bridge
Gtr 1: w/ Riff H (6 times)
Gtr 2: w/ Riff 1 (6 times)
N.C.



give me. For - give me not.

For - give me.

For - give me not.

E5 F#5 G5 F#5 G5 A5

For - give me. For -

*Gtrs. 3 & 4

let ring

12

*Composite arrangement

G6 A5 B5 F#5 B5 F#5 G5

give me not. For - give me.

let ring P.M.

12

F#5 G5 A5 G5 A5 B5 F#5

For - give me. Why can't I for - give me?

P.M. steady gliss.

12

Half-time feel

Gtrs 3 & 4: w/ Riff E

N.C.

D5

Trk 7 (dist.)

Trk 8

Trk 9

Trk 10

Trk 11

Trk 12

Trk 13

Trk 14

Trk 15

Trk 16

Trk 17

Trk 18

Trk 19

Trk 20

Trk 21

Trk 22

Trk 23

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Trk 351</

B5 N.C.

Gtrs. 3 & 4: w/ Riff F (4 3/4 times)

The musical notation shows two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with slurs and accents, divided into two measures by a bar line. Above the first measure are the labels "B5" and "N.C.". The bottom staff contains fret numbers (15, 12, 15) and fingerings (1, 2) for the left hand, also divided into two measures by a bar line. Above the second measure of the bottom staff is the instruction "Gtrs. 3 & 4: w/ Riff F (4 3/4 times)".

B5

N.C.

D5

B5

N.C.

Gtr. 7

w/ wah-wah as filter

Gtr. 8 (dist.)

f

B5

N.C.

Gtrs. 3 & 4: w/ Rhy Fill 1

D5 B5 E5

8va

15 12 12 15 14 12 12 15 14 12 15 14 12 15 15 15 19 17 15 19 17 15 15 19 17 15 19 17 15 19 17 15

Gtrs 3 & 4: w/ Rhy Fig. 1
Gtr. 8 tacet

C5 D5/A G5 N.C.

8va

Gtr. 7

19 17 15 19 17 15 19 17 15 17 15 14 17 15 14 12 15 19 17 15 19 17 15 14 17 15 14 12 15 15 14 12 15

loco

E5 C5 D5/A

15 15 15 15 12 15 12 15 12 14 12 15 12 15 12 14 12 15 12

G5 N.C.

End half-time feel

15 12 15 12 13 12 14 12 14 12 12 13 11 12 10 11 9 9 7 9 8 7 5 4

Gtr. 1. w/ Riff A
Em

Verse

Gtr 1: w/ Riff B (2 times)

Em

Gtrs. 3, 4 & 7 tacet

C

3. Set sail to sea, — but pulled off course — by the light of gold -

Gtr 7

Gtrs. 3 & 4

Em/B

B

Em

C

- en treas - ure.

How could he know — this new dawn's light — would change his life —

D.S. al Coda

Coda

Gtrs. 1 & 2. w/ Riffs D & D1 (1st 3 meas)

Em

Em/B

B

— for - ev - er? —

Freely

Gtrs 3 & 4

*Vol. swell

Gtr 2

Gtr 1

Music by Metallica
Lyrics by James Hetfield

E5 D5/E G5 A5 F#5 C#5 C5

11 134 134 134 134 134 134

Moderately slow $\mu = 92$

Gtrs 1 & 2 (dist.)

E5 G5

PM

[illegible]

N.C.

E5

Gtrs. 3 & 4 tacet

Gtr 3 (dist.)

Gtr 4 (dist.)
divisi

Riff A

End Riff A

Riff A

End Riff A1

*P.M.

*Refers to both gtrs

Gtr. 1

P.M.

P.M. --

15ma 7

loco

Harm.

Gtr 2

P.M.

P.M.--

 $15ma \sim$

loco

Harm.

Double-time ♩ = 184

E(b5)

Ctrs. 1 & 2

Play 4 times



Gtr. 1

F#5

C#5

F#5

C5

F#5

C#5

F#5

C5

Gtr. 2

F#5

C#5

F#5

C5

F#5

C#5

F#5

C5

N.C.

Ctrs. 1 & 2

Verse
N.C.

1. When the world has turned its back. When the days have turned pitch black.
3. When the storm has blacked your sky. In - sti - tu - tion cru - ci - fy.

Riff B

End Riff B

P.M. ----- P.M. ----- P.M. -----

3 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 0 5 3 0 5 3 5

Gtrs 1 & 2: w/ Riff B

When the fear ab - ducts your tongue. When the fi - re's dead and gone.
When the e - go strips your reign. As - sas - si - nate the liv - ing flame.

D5/A

C5/G

So, what now? _____ Where go I? _____

Rhy. Fig. 1

Gtrs. 1 & 2

Gtr. 1

*End Rhy. Fig. 1

Gtr. 2
divisi

7 7 5

*Refers to both gtrs.

N.C.

When you think it's all said and _____ done.

Riff C

Gtrs. 1 & 2

End Riff C

P.M. ----- P.M. ----- P.M. -----

3 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0

Verse

Gtrs. 1 & 2: w/ Riff B (2 times)

N.C.

{ 2. When you are the os - tra - cized. Self - ish rid - den dead good - bye.
4. Ven - om of a life in - sane bites in - to your frag - ile vein.

Twist - ing on the tour - ni - quet. When the piec - es nev - er fit. _____
In - ter - nal - ize and dec - i - mate. Pa - tron - ize and com - pli - cate. _____

Gtrs 1 & 2: w/ Rhy. Fig. 1

D5/A

C5/G

So, what now? _____ Where go I? _____

Gtrs 1 & 2: w/ Riff C

N.C.

Ah, when you think it's all said and _____ done.

G5

N.C.

G5

N.C.

Bow

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

Harm. ----- P.M. P.M. P.M. P.M. Harm. -----

Gtr. 2 Rhy. Fig. 2A

End Rhy. Fig. 2A

Harm. ----- P.M. P.M. P.M. P.M. Harm. -----

Chorus
E5

F5 N.C. D5 E5

down. Sell your soul to me.

Rhy. Fig. 3

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

F5 N.C. D5 E5

I will set you free.

P.M. P.M. P.M. P.M.

F5 N.C. D5 E5 A5

Pac - i - fy your de - mons. Bow

End Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M.

1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 3
3rd time, Gtr. 1: w/ Rhy. Fig. 3 (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 3

E5 F5 N.C. D5 E5 F5

down. Sur - ren - der un - to me. Sub - mit

3rd time, Gtr. 1: w/ Rhy. Fill 1

3rd time, Gtr. 1: w/ Rhy Fig. 3 (last 2 meas.)

in - fec - tious - ly. Sanc - ti - fy your de -

mons. ————— In — to a —

Gtrs. 1 & 2

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with a dashed line indicating a lower register. The lyrics 'P.M.' are written below the first measure. The second system continues the melody on a five-line staff, with a dashed line indicating a lower register. The lyrics 'The Rose Tree' are written below the first measure. The score concludes with a double bar line and a repeat sign.

Gtrs. 1 & 2; w/ Rhy Figs. 2 & 2A

byss. You don't ex - ist. Can - not re -

To Coda 1 

To Coda 2

16 Cont. 2

F#5 N.C. F#5 A5 F#5 A5 F#5 E(b5)

sist the Ju - das kiss.

Gtrs. 1 & 2

Rhy. Fig. 4

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which conclude the piece with a final cadence. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in bass clef. The first system's accompaniment consists of a steady eighth-note pattern in the left hand and a melody in the right hand. The second system's accompaniment features a more complex rhythmic pattern in the left hand, including a half note and a quarter note, and a melody in the right hand. The score is labeled 'The Rose Tree' at the top left.

End Rhy. Fig. 4

The musical score for 'End Rhy. Fig. 4' consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass staff is mostly empty, with a few notes in the final measure. Below the staves is a guitar fretboard diagram with six strings and a 12-fret scale. The scale is marked with numbers 0 through 12, indicating the fret position for each note. The diagram shows a sequence of notes across the fretboard, corresponding to the melody in the treble staff.

Rhy. Fill 1

Gtr 1

P M

(10/8) 0 0 0 0 7/5 9/7

Gtr. 2

w/ wah-wah P.M. --- | P.M. --- | P.M. --- | P.M. --- | wah-wah off

15 14 15 14

⊕ Coda 1

Gtr. 1

F#5 C#5 F#5 C5 F#5 B5 F#5 A#5

P.M. -----

Gtr. 2

P.M. -----

Gtrs. 1 & 2

End Riff D

End Riff E

Tempo 1

Gtrs. 3 & 4: w/ Riffs A & A1

Gtr. 1 N.C.

Gtr. 2

E5

Guitar Solo

E5 D5/E E5 D5/E E5

Gtrs. 1 & 2 P.M. P.M. P.M. P.M.

Gtrs. 1 & 2

*Wah-wah indications as before

D5/E E5

D5/E E5

P.M. P.M. P.M. P.M.

G5

E5

G5 A5

P.M. P.M.

E5 G5 E5 G5 A5 E5 G5 E5 G5 A5 E5 G5 (cont. in notation)

P.M. P.M. P.M. P.M. P.M.

1/2 1/4 1/2 1/4 1 1/4

(14) 14 12 12 14 14 14 14 12 12 14 14 14 14 12 14 12 14

A5

Gtr 5

6 6 6 6

10 8 7 10 8 7 10 8 7 10 8 7 12 10 8 12 10 8 12 10 8 12 10 8

Gtrs. 1 & 2

P.M.

5 5 5 5 5 5 5 5 5 7 0 5 5 5 5 5 5 5 5 7 0

N.C.

6 6 3

14 12 10 14 12 10 14 12 10 15 14 12 15 14 12 15 0 0

P.M.

5 5 5 5 5 5 5 5 7 0 5 5 5 5 5 5 5 5 6

Musical score for "The Wind" by George Gershwin. The score is written for guitar and piano. The guitar part is in treble clef with a key signature of one sharp (F#). It includes various chords (E5, G5, A5) and techniques like "loco" and "steady gliss.". The piano part is in bass clef and includes fingerings and a "gliss." marking.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a guitar accompaniment, showing a sequence of chords and fingerings. The chords are indicated by numbers 1 through 7, with some chords marked with a slash and a number in parentheses, such as (6) 7/5. The guitar part includes a variety of strumming patterns and fingerings, with some measures marked with a 'P.M.' (Palm Mute) symbol. The score is divided into two systems, with a double bar line separating them. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The guitar part is written in a way that suggests a specific playing technique, likely a style of fingerstyle or a specific strumming pattern.

[illegible]

8va

17 16 14 17 14 17 16 14 17 14 17 17 16 14 17 19 17

8va

19 17 14 19 17 14 19 17 14 19 17 14 19 17 14 19 17 14 17 24 19 19 0

steady gliss.

loco

Gtr. 2

F#5 C#5 F#5 C5

17 16 14 17 14 17 16 14 17 14 17 17 16 14 17 19 17

steady gliss.

(cont. in notation)

Gtr 5

17 16 14 17 14 17 16 14 17 14 17 17 16 14 17 19 17

steady gliss.

Gtr 1

17 16 14 17 14 17 16 14 17 14 17 17 16 14 17 19 17

steady gliss.

Gtr 5 tacet
N.C.

Ju - das lives, _ re - cite _ this vow. I've be - come _ your new _ God now.

17 16 14 17 14 17 16 14 17 14 17 17 16 14 17 19 17

steady gliss.

Gtrs 1 & 2

17 16 14 17 14 17 16 14 17 14 17 17 16 14 17 19 17

steady gliss.

G5 F#5 F5 E5

14 14 14 14 14 14 14 12 14 12 12

End Rhy. Fig. 6

P.M. -----

8 8 8 12 12 11 11 10 10 9 9 8 8 7

Gtrs. 1 & 2: w/ Rhy. Fig. 6
E(b5)

Gtr. 5

14 12 14 12 14 12 12 14 12 14 16

G5 F#5 F5 E5 N.C.

Gtrs. 1 & 2: w/ Riff D (4 times)

wah-wah off

16 15 17 17 17 9 9 10 10 9 11 9 11 9 10

9 9 10 10 9 11 9 11 9 10 9 9 10 10 9 11

9 9 9 11 11 11 9 11 9 11 10 12 14

Gtr 5 G5 N.C. G5 N.C.

** steady gliss w/ flanger*

**Pick in eighth-note rhythm while sliding as indicated*

14 12 12 14 12 12 14 12 14 12 17 8 3 10 19

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. Harm. P.M. P.M. P.M. P.M.

0 3 0 3 0 3 0 3 4 4 4 4 0 3 0 3 0 3 0 3 0 3 0 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3
E5 F5 N.C. D5 E5 F5

Gtr. 5 w/ wah wah grad bend

9 9

N.C. D5 E5 F5 N.C. D5 E5 A5

9 9 7 9 9 14 12 12 13 14 12 13 14 12 13 14 12 13 14

N.C.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a double bar line. The second system contains the next two measures. The melody is written in treble clef with a key signature of one sharp (F#). The first measure of the first system contains a circled 'o' and a '+' sign, indicating a specific fingering or breath mark. The second measure of the first system contains a circled 'o' and a '+' sign, followed by a wavy line. The second system contains a wavy line above the staff. The bottom of the page shows a sequence of numbers: 12 10 12 10 12 10 12 10 10 12 10 12 10 0 12 12 (12), which likely represent fingerings or breath marks for the melody.

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continuing with a descending eighth-note scale: B4, A4, G4, F#4, E4, D4, C4. The piece concludes with a double bar line. Below the staff, the lyrics 'P.M.' are written, followed by a dashed line and a vertical bar line. The second system consists of two empty staves, with the first staff containing a circled number 7 and the second staff containing a circled number 5, indicating fingerings for a subsequent piece.

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Below the staff, there are performance instructions: 'P.M.' followed by a dashed line, 'P M', 'P.M. - 1', and 'P M'. The bottom system shows the bass line, which includes fingerings (e.g., 7, 5, 3, 4) and a sequence of notes. The score is marked with a double bar line and a repeat sign.

Gtr. 5 tacet

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single line with a long, sweeping line connecting three notes: a quarter note G4, a half note A4, and a quarter note B4. The first note is marked with a *dim.* (diminuendo) hairpin. The bottom staff is a bass clef with a common time signature (C). It contains a single note, a whole note G3, which is marked with a *dim.* (diminuendo) hairpin.

[illegible]

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines, with some notes marked with a wavy line indicating a vibrato effect. The chords are labeled with fingerings: (10), (8), (7), (9), (10), (12), (9), (7), (9), (7).

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines, with some notes marked with a wavy line indicating a vibrato effect. The chords are labeled with fingerings: (10), (8), (7), (9), (10), (12), (9), (7), (9), (7).

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines, with some notes marked with a wavy line indicating a vibrato effect. The chords are labeled with fingerings: (10), (8), (7), (9), (10), (12), (9), (7), (9), (7).

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines, with some notes marked with a wavy line indicating a vibrato effect. The chords are labeled with fingerings: (10), (8), (7), (9), (10), (12), (9), (7), (9), (7).

Bridge
N.C.

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines, with some notes marked with a wavy line indicating a vibrato effect. The chords are labeled with fingerings: (9), (7), (10), (9), (10), (7), (9), (10), (9), (7).

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines, with some notes marked with a wavy line indicating a vibrato effect. The chords are labeled with fingerings: (9), (7), (10), (9), (10), (7), (9), (10), (9), (7).

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines, with some notes marked with a wavy line indicating a vibrato effect. The chords are labeled with fingerings: (9), (7), (10), (9), (10), (7), (9), (10), (9), (7).

Handwritten musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines, with some notes marked with a wavy line indicating a vibrato effect. The chords are labeled with fingerings: (9), (7), (10), (9), (10), (7), (9), (10), (9), (7).

Whis - pered thoughts in - to your mind.

P.M. -4 P.M. -4 P.M. P.M. -4

Watched your tow - ers hit the ground. Lured your chil - dren nev - er found.

P.M. P.M. P.M. P.M. -4 P.M. -4

Music by Metallica

N.C.

B5/F#

Gtrs. 1 & 2 (dist.)

C5/G

B5

Play 6 times

Rhy. Flg. 1

Gtr. 2: w/ Rhy. Fig 1

End Rhy. Fig. 1

Gtr. 1

Gtrs. 1 & 2

B5

C(#4)

Play 4 times

B5

P.M., 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000 0000

P.M. V. 1000 1000 1000 1000 T. 1000 1000

C(#4)

Play 3 times

B5

N.C.

Half-time feel

D5

B5

D5

B5

End Rhy. Fig. 2

Rhy. Fig. 2

P.M., Mon. - Sat. 10:00 - 11:00 AM Sun. 10:00 - 11:00 AM

PM -----

122

D5 B5 D5 B5

P.M. P.M.

N.C.
Riff A

End Riff A

F#5 E5 F#5 E5 F#5 C5/G B5/F# C5/G B5/F# F#5 E5 F#5 E5 F#5 E5 F#5 N.C.

P.M. P.M. P.M.

2. E5 F#5 N.C.

Gtr. 2

F#5 E5 F#5 E5 F#5 C5/G B5/F# C5/G B5/F#

P.M. P.M. P.M.

Gtr. 1

P.M. P.M. P.M.

F#5 E5 F#5 E5 F#5 E5 F#5 N.C. E5 F#5 N.C.

P.M.

Gtr. 2: w/ Riff B

Gtr. 1

1st time, Gtr. 2: w/ Rhy. Fig. 2A
2nd time, Gtr. 2: w/ Rhy. Fig. 2

D5 B5

P.M. ---

1. 2.

D5 B5

P.M. ---

2nd time, Gtr. 3 tacet E5

Gtrs. 1 & 2

N.C. Gtr. 3

Gtr. 3 tacet E5

N.C. Gtr. 3

Gtrs. 1 & 2 divisi

Gtrs. 1 & 2 divisi

Gtr. 3 tacet C5/G

Gtrs. 1 & 2

N.C. Gtr. 3

Gtr. 3 tacet G5

C5 A5 D5/A Db5/Ab C5/G

Gtrs. 1 & 2 divisi

P.M. P.M. P.M. P.M.

E5

NC. Gtr. 3

Gtr. 3 tacet

B5

Gtrs. 1 & 2

Gtrs. 1 & 2 divisi

NC. Gtr. 3

Gtrs. 1 & 2 divisi

Gtr. 3 tacet

C5/G

Gtrs. 1 & 2

NC. Gtr. 3

Gtr. 3 tacet

G5

C5

A5

D5/A

Db5/Ab C5/G

Gtrs. 1 & 2 divisi

P.M.

P.M.

P.M.

P.M.

B5/F# Bb5/F

A5

C5

Half-time ♩ = 82

Bm

Gtr. 1 & 2

rdbk

Pitch: C#

Gtr. 4 (clean)

mf

let ring

Gtrs. 1 & 2 tacet

D

Gtr. 5 (dist.)

A

mf

let ring

let ring

let ring

Bm D

7 6 9 (9) 7 9 9 7 7 9

2 4 2 4 5 7 7 6 4

let ring - sim.

A Bm

(9) 7 9 7 9 6 9 7 6 9

0 2 2 2 3 2 2 2 4 2 2 3 4 2 3 2 4 2 4

Gtr. 5 A E

(9) 7 9 7 9 7 7 10 (10) 7 9 7 9 7 6 9 (9)

Gtr. 4

2 4 2 4 0 2 2 2 3 2 2 0 2 2 2

Gtrs. 1 & 2

(9) (9) (9)

*Vol. swell

Gtr 4 tacet

E5

N.C.

E5

N.C.

Gtr. 5

f

P.M. --| P.M. --| P.M. --| P.M. --|

9 7 10 9 7 10 9 7 10 9 7 10

Gtrs 1 & 2

2 2 2 2 2 2 / 5 6 7

0 0 0 0 0 0 0 0 0 0 0 0 / 5 6 7

E5

N.C.

E5

N.C.

Gtr 6 (dist.)

f

/ 12 12 12 12 12 11 11 12 11

Gtr. 5

/ 8 9 9 9 7 9 9 7 1/2 (7)

Rhy. Fig. 3

Gtrs 1 & 2

2 2 2 2 2 2 / 5 6 7

0 0 0 0 0 0 0 0 0 0 0 0 / 5 6 7

C5/G N.C. G5 C5 A5 D5/A Db5/Ab C5/G

End Rhy. Fig. 3

P.M. P.M. P.M. P.M.

Gtrs 1 & 2: w/ Rhy. Fig. 3
E5 N.C. E5 N.C.

Gtr. 6

Gtr. 5

C5/G N.C. G5 C5 A5 D5/A Db5/Ab C5/G

12 11 14 (14) \ / 14 11 12 11 14 11 12 11 14 12 11 12

P.M. P.M. P.M. P.M.

Gtr. 6 D5 Gtr. 6 tacet A5

14

Gtr. 5

11 (11) \ / 7 9 7 9 7 7 9 (9) \ / 7 9 7 9 6 9

Gtrs 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

7 7 5 5 5 5 7 7 5 5 5 5 7 7 5 5 5 5 2 2 0 0 0 0 2 2 0 0 0 0 2 2 0 0 0 0 2 2 0 0 0 0

Gtr. 5

B5

N.C.

D5

Gtrs. 1 & 2

A5

B5

N.C.

B5

A5

N.C.

E5

N.C.

Tempo I

B5/F# N.C.

Gtr. 5 tacet

B5/F#

B5

N.C.

Gtr. 2 tacet

Gtr. 1

Gtr. 2

Gtr. 1 B5 C(#4) B5 C(#4)

P.M. - - - - - | P.M. - - - - - | P.M. - - - - - | P.M. - - - - -

4 2 0 2 2 0 2 0 4 2 0 2 0 2 3 0 4 2 0 2 2 0 2 0 4 2 0 2 0 2 3 0

B5 C(#4) B5 C(#4)
Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs 1 & 2

P.M. - - - - - | P.M. - - - - - | P.M. - - - - - | P.M. - - - - -

4 2 0 2 2 0 2 0 4 2 0 2 0 2 3 0 4 2 0 2 2 0 2 0 4 2 0 2 0 2 3 0

Half-time feel
Gtrs. 1 & 2. w/ Rhy. Fig. 4 (4 times)

Gtr 5 B5 C(#4) B5 C(#4)

2 (2) 0 2 3 (3) 0 2 (2) 0 2 3 (3) 0

B5 C(#4) B5 C(#4)

2 (2) 0 2 3 2 0 2 fdbk Pitch. E

Gtr 5 B5 C(#4) B5 C(#4)

7

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs 1 & 2

4 2 X X 4 2 X X 4 2 X X 4 4 4 4 4 4 4 4 2 X X 4 2 X X 4 2 X X 4 4 4 4 4 4 4

Gtr. 5 B5 C(#4) B5 C(#4)

pick scrapes

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

B5 C(#4)

P.M. ---

B5 C(#4) B5

P.M. ---

C(#4) B5 C(#4)

D5/A B5/F# B5 D5/A B5/F# B5

Rhy. Fig. 6

Gtrs. 1 & 2

End Rhy. Fig. 6

P.M. P.M. --- P.M. --- P.M. P.M. P.M. --- P.M. --- P.M.

Gtrs. 1 & 2: w/ Rhy Fig. 6

D5/A

B5/F#

B5

D5/A

B5/F#

Gtr. 5

Gr. 5

16 (16)/19 (19)/0 (9) 7 9 7 (7) 3 2 3 2 5 3 2 5 3 2

B5

Gtrs 1 & 2, w/ R1ff A
N.C.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes, with triplets indicated by a '3' and a slur. A 'P.M.' (Pizzicato) instruction is written below the first four measures. The second system contains the second line of the melody, continuing the sequence of notes and triplets. Below the melody, a guitar accompaniment is shown on a six-line staff. The first system of the accompaniment includes a wavy line indicating a tremolo on the first string, followed by a sequence of fret numbers: 5, 3, 2, 5, 3, 2, 3, 2, 4, 3, 2, 4. The second system of the accompaniment also begins with a wavy line, followed by fret numbers: 2, (2), 4, 4, 7, 7, 4, 4, 4, 4, 7, 4, 7, 4. The score is written in a clear, legible font, with musical notation and fret numbers clearly visible.

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)
B5

*8ya-

* * Gtr. 5

*8va refers to Gtr. 5 only.

**w/ delay set for quarter note
 regeneration w/ 3 repeats
 ***w/ wah-wah as filter

Gtr. 5 tacet

C(#4)

B5

C(#4)

Gtr. 7

[illegible]

B5

C(#4)

B5

The musical score for 'The Rose Tree' is presented on two systems. The first system contains the first two staves of the piece. The second system contains the remaining two staves. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The accompaniment features a bass line with a 5/4 time signature and a series of chords and intervals. The score is marked with various musical symbols, including a wavy line indicating a tremolo or a specific articulation, and a series of numbers (5, 4, 2, 2, 4) indicating fingerings or specific notes. The piece concludes with a final chord and a wavy line.

Gtrs. 1 & 2: w/ Rhy. Fig 6 (2 times)

D5/A

B5/F#

B5

[illegible]

D5/A B5/F# B5 D5/A B5/F#

B5 D5/A B5/F# B5

Gtrs. 1 & 2: w/ Riff A
N.C.

N.C. Gtr. 7 tacet

Gtr 7

w/ bar

17 (17) -1 -2 1/2 -5

Gtrs. 1, 2 & *8

*Gtr 8 (dist.) w/ wah-wah as filter, played *mf*

Gtrs. 1, 2 & 8

2 0 2 3 2 0 2 3 5 3 2 0 2 3 2 0 2 0 2 3 2 0 2 3 3 2 0 2 3 2

2 0 2 3 2 0 2 3 5 3 2 0 2 3 2 0 2 0 2 3 2 0 2 3 5 3 2 0 2 3 2

4 2 4 5 4 2 4 5 2 5 4 2 4 5 4 2 4 2 4 5 4 2 4 5 2 5 4 2 4 5 4

Gtr 2

8 6 8 9 8 6 8 9 7 9 10 9 7 9 10 9 10 11 10 11

Gtrs 1 & 8

6 4 6 7 6 4 6 7 5 7 8 7 5 7 8 7 8 9 8 9

*P.M. ---|

P.M. ---|

*P.M. refers to Gtr. 1 only (next 2 meas.).

Gtrs 1 & 2

12 11 12 13 12 13 7 7 7 7 7 7 8 8 8 8 8 8 9 9 9 9 9 9 12 13 13

Gtr. 8

10 9 10 11 10 11 9 9 9 9 9 9 10 10 10 10 10 10 11 11 11 11 11 11 12 13 13

Half-time feel

Gtr. 1. w/ Rhy. Fig. 2

N.C.

B5

D5

B5

Gtr. 2

Gtr. 8

Gtrs. 1 & 2

D5

B5

D5

B5

P.M.

1/2

Gtr. 8

End half-time feel

Gtr. 1: w/ Riff A

N.C.

Gtr. 2

Gtr. 8

Gtr 8 tacet
N.C.
Riff C

End Riff C

Gtrs. 1 & 2

Gtrs 1 & 2: w/ Riff C

Gtr 5

F5/C E5/B N.C.

Rhy. Fill 1

End Rhy. Fill 1

F5/C E5/B E5

Gtr. 5: w/ Rhy. Fill 1 (2 times)

F5/C E5/B N.C.

Gtrs. 1 & 2

Gtr 5

Play 3 times

Gtrs 1 & 2

15ma

Harm.
*

2.5
Pitch: B

*Harmonic located halfway between 2nd & 3rd frets.

A little slower Half-time feel

Gtrs. 1, 2 & 5

C#5/G# B5/F# C#5/G# B5/F# C#5/G# G5 F#5 G5 F#5 C#5/G# B5/F# C#5/G# B5/F# C#5/G#

B5/F# C#5/G# N.C. C#5/G# B5/F# C#5/G# B5/F# C#5/G# G5 F#5 F5

Repeat and fade
E5

MY APOCALYPSE

Music by Metallica
Lyrics by James Hetfield

Intro
Fast ♩ = 192

Gtr. 1 (dist.) E5

f P.M. P.M. P.M. P.M. P.M.

N.C.

TAB

Gtr. 2 (dist.)

f P.M. P.M.

TAB

N.C.

P.M. P.M. P.M. P.M. P.M.

TAB

P.M. P.M. P.M. P.M. P.M.

TAB

G5/E N.C.

Gtrs 1 & 2

P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. P.M.

Double-time feel
G5/E N.C.

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. P.M.

Verse
Gtrs. 1 & 2 w/ Rhy. Fig. 1 (2 times)
G5/E N.C.

1. Claus - tro - pho - bic.
2. Dead - ly vi - sion.

Crawl out of this skin.
Proph - e - cy re - veal.

G5/E N.C.

Heart ex - plo - sive.
Death mag - net - ic,

Reach in, pull that pin.
pull - ing clos - er still.

Pre-Chorus
F#5 G5 B5 D5 F#5 G5 B5 D5

Fear thy name, ex - ter - mi - na - tion.
Fear thy name, an - ni - hi - la - tion.
Fear thy name as hell a - wak - ens.

Gtrs 1 & 2

P.M. P.M.

F#5 G5 B5 D5 F#5

Des - e - crate, in - hale the fi - re. So we
 Des - o - late, in - hale the fi - re. So we
 Des - ti - ny, in - hale the fi - re. But we've

P.M. P.M.

Half-time feel

G5 N.C.

cross } that line. In - to the grips, -
 cross }
 crossed }

P.M. P.M.

To Coda

End half-time feel

D(#4) D#5/A#

to - tal e - clipse. Suf - fer un - to my a - poc - a -

1.

Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

G5/E

N.C.

lypse.

G5/E

N.C.

2.
Double-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 1
G5/E

End double-time feel

lypse. My a - poc - a - lypse. —

N.C.

Interlude
N.C.

Oh. Go!

Riff A

Gtr 2

P.M. P.M. - - P.M. - - - - P.M. - - P.M. - - P.M. - -

*8va - - - -

End Riff A

7 10 9 8 9 9 9 8 7 10 9 8 9 9 9 8 7 10 9 8 9 9 9 8 7 10 9 8 9 9 9 8

Pitch. E D#

*Refers to harmonics only.

Gtr. 1

Riff B

Gtrs 1 & 2

End Riff B

E5
Rhy. Fig. 2

D5/E

E5

N.C.

End Rhy. Fig. 2

P M - - - - P M - - - - P M - - - -

7 9 7 6 7 9 7 10 9 8 9 9 9 8

Bridge

Gtrs 1 & 2: w/ Rhy Fig. 2 (1 3/4 times)

E5

D5/E

E5

N.C.

Crush - ing met - al, rip - ping skin. Toss - ing bod - y, man - ne - quin. Spill - ing blood, bleed - ing gas.

E5

D5/E

E5



Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

Gtr. 3
E5

D5/E

G5 A5

G5 A5

2 0 0 0 3 0 0 0 5 0 0 0 3 0 0 0 5 3 0 0 7 5 0 0 8 7 0 0 6 5 0 0

E5

N.C.

10 8 7 7 10 8 7 12 10 8 8 12 10 8 13 12 10 10 14 12 11 15 12

Gtr 3 tacet
E5

D5/E

G5 A5

G5 A5

Gtr 4 (dist.)

15 14 15 14 15 14 (14) 12 14 14 14 14 14 14 12 14

E5

N.C.

12 12 14 14 12 14 12 14 12 12 14 (14)

E5

D5/E

G5 A5

B5 Bb5

Gtr 4

2 0 0 0 4 0 0 0 5 0 0 0 4 0 0 0 5 0 0 0 7 0 0 0 9 0 0 0 7 0 0 0

Gtrs. 1 & 2

P.M.

9 7 0 0 0 0 0 0 0 9 7 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A5

Ab5

G5

F#5

Interlude
A little faster
N.C. (E5)

N.C.

Gtr 4 tacet

Gtrs. 1 & 2

F5

F5/C

Gtr 2

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1st 2 meas., 4 times)

1. What makes me drift a lit - tle bit clos - er? Dead man takes the steer - ing wheel.
 2. See through the skin; the banes, — they all rat - tle. Fu - ture and past, they dis - a - gree.

What makes me know it's time — to cross o - ver? Born to re - peat un - til
 Flesh falls a - way; the bones, — they all scat - ter.

I feel. — I start to see the end — in

N.C.

me, _____ see the end _____ in

P.M. P.M. - - P.M. - - - - P.M. - - P.M. - - - - P.M. - - P.M. - - - - P.M. - - - - P.M. - - - -

7 10 9 8 9 9 8 7 10 9 8 9 9 8 7 10 9 8 9 9 8 7 10 7 8 9 9 8

me. _____

P.M. - P.M. - - P.M. - - - - P.M. - - P.M. - - P.M. - - - - P.M. - - - -

10 13 12 11 12 12 11 10 13 12 11 12 12 11 12 14 13 12 12 14 13 12

G5 F#5 F5 E5 F5 F#5 G5 F#5 F5

Ow!

P.M. - - - - P.M. P.M. - - - - P.M. - - - - P.M. - - - -

13 15 14 13 13 15 15

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

G5/E

N.C.

3. Claus - tro - pho - bic. Climb out of _____ this skin. _____

G5/E

N.C.

Heart ex - plo - sive. _____ Reach in, pull _____ that pin. _____

G5/E

Vi - o - late, an - ni - hi - late, all wounds un - to my eyes, Ob -

N.C.

G5/E

lit - er - ate, ex - ter - mi - nate, as life it - self de - nied.

N.C.

D.S. al Coda



Double-time feel

N.C.(E5)

lypse.

Ty - rant a - wak - en my

P.M.

P.M.

Outro

G5 F#5 F5 E5 F5 F#5

G5

N.C.(E5)

a - poc - a - lypse.

P.M.

P.M.

G5 F#5 F5 E5 F5 F#5

G5 F#5 F5

N.C.(E5)

De - mon a - wak - en my a - poc - a - lypse.

P.M.

P.M.

P.M.

G5 F#5 F5 E5 F5 F#5 G5 F#5 F5

Heav - en a - wak - en my a - poc - a -

P.M.

N.C.(E5)

lypse.

P.M.

G5 F#5 F5 E5 F5 F#5 G5 F#5 F5 Free time F5/C

Suf - fer for - ev - er my a - poc - a - lypse.

P.M.

Gtr. 1 F7sus4/C E5

w/ bar lei ring

Gtr. 2 fdbk.

**THAT WAS JUST YOUR LIFE
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THE DAY THAT NEVER COMES
ALL NIGHTMARE LONG
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ISBN 978-1-60378-090



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